





Alfred P. Smith

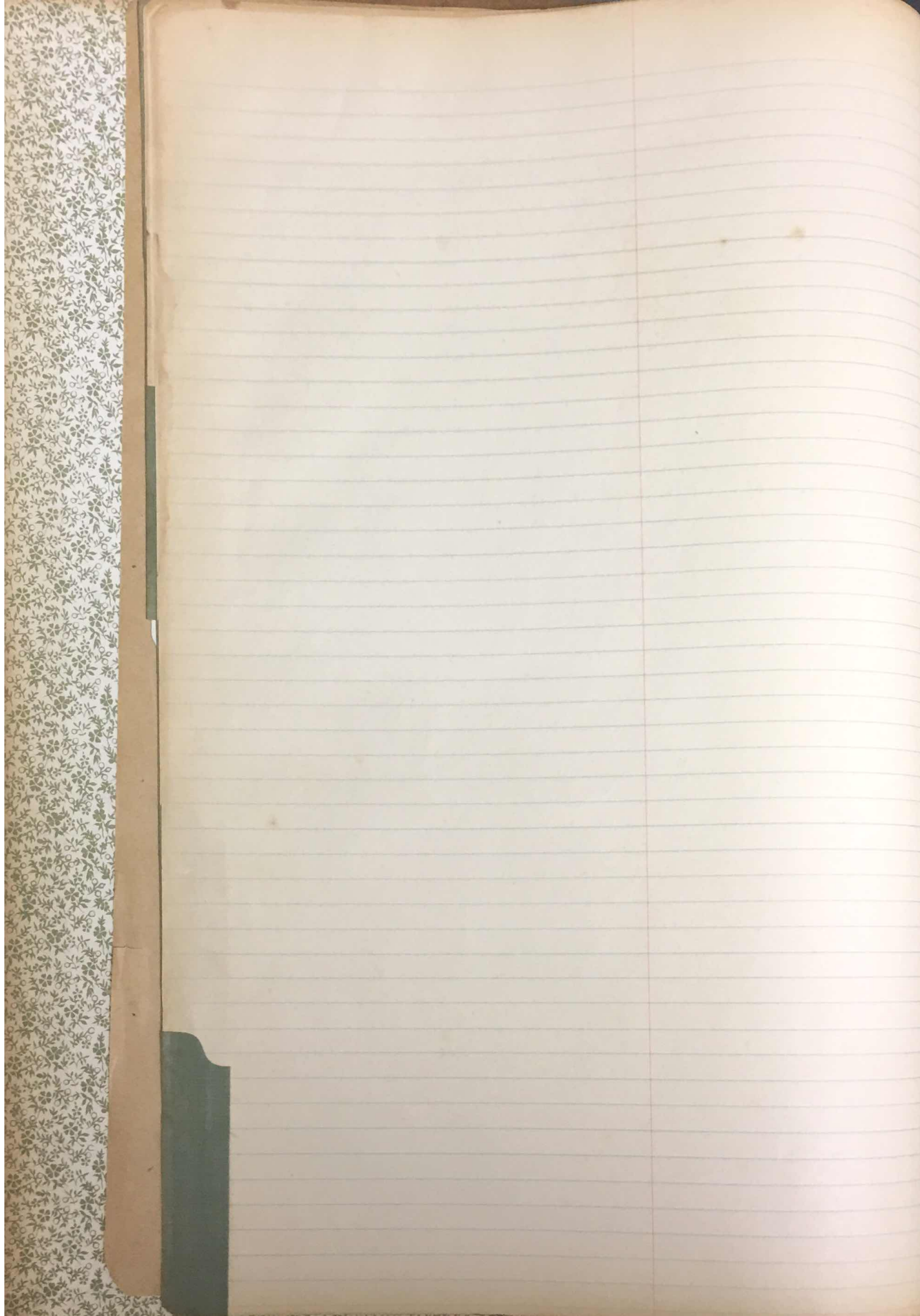


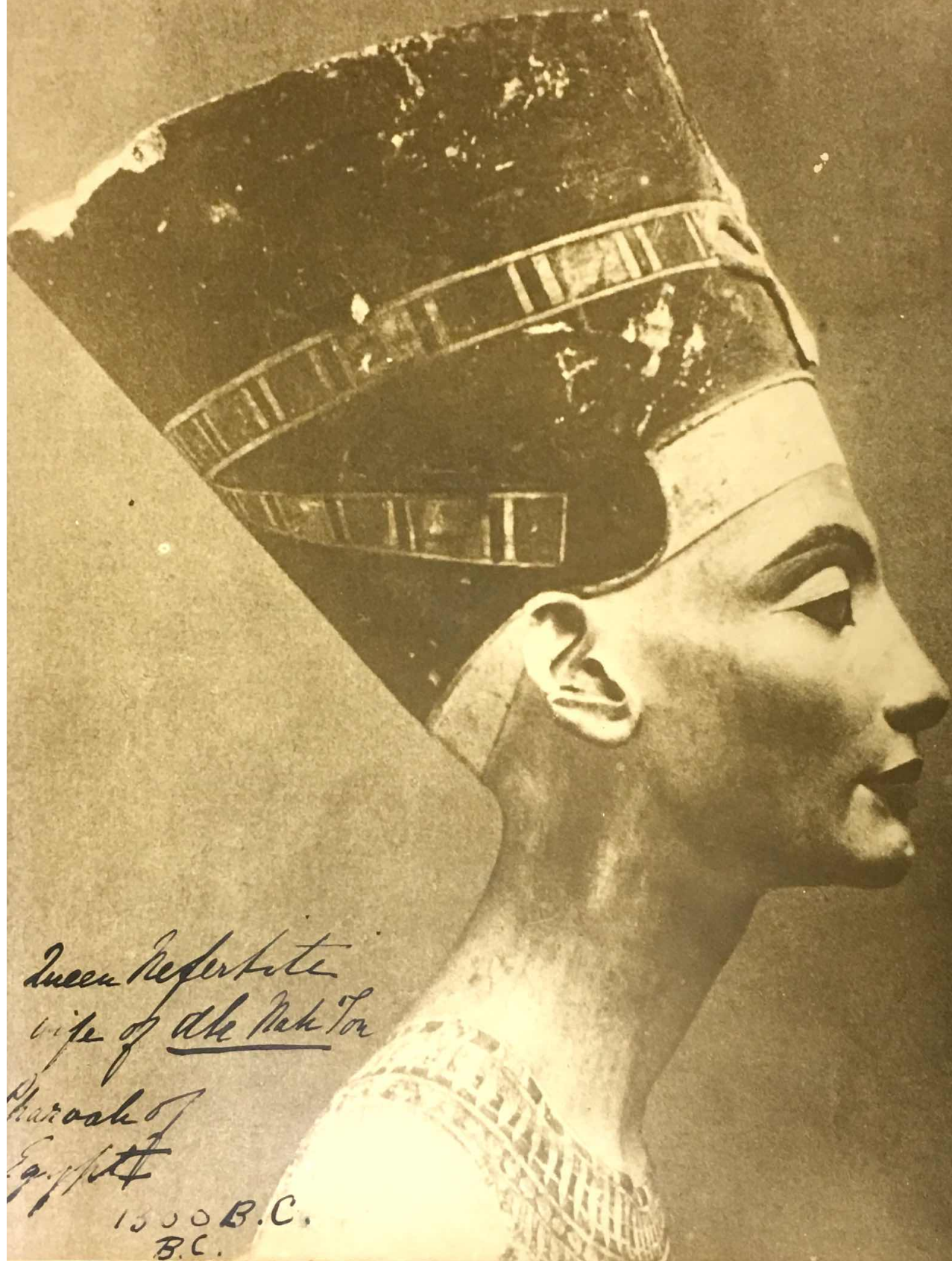


TYPICAL EUROPEAN COSTUMES FROM THE FIRST TO THE NINETEENTH CENTURY
(See other side.)

DOBBS BROTHERS LIBRARY BINDING CO.
1075 E. 14th ST. HIALEAH, FLA.

COLOR NO.:		THIS SPACE FOR BINDER	
BUCKRAM _____		SIZE:	NO. THIS TITLE:
FABRIKOID _____			
"PLEASE CHECK"		TITLE	
INDEX	FRONT <input type="checkbox"/>	<i>Costumes</i>	
	BACK <input type="checkbox"/>		
COVERS	IN <input type="checkbox"/>		
	OUT <input type="checkbox"/>		
ADS	IN <input type="checkbox"/>		
	OUT <input type="checkbox"/>	AUTHOR OR VOL. INFO.	
BIND AS IS	<input type="checkbox"/>		
RUB			
ON FILE	<input type="checkbox"/>		
ENCLOSED	<input type="checkbox"/>		
1st BINDING	<input type="checkbox"/>	CALL NO.	
SEE SAMPLE	<input type="checkbox"/>		
DON'T KEEP	<input type="checkbox"/>		
LETTERING			
HORIZONTAL	<input type="checkbox"/>		
VERTICAL	<input type="checkbox"/>	REMARKS:	
GOLD	<input type="checkbox"/>		
BLACK	<input type="checkbox"/>		
OTHER	<input type="checkbox"/>		
OPTIONAL	<input type="checkbox"/>		
STUB FOR		IMPRINT: YES _____ NO _____	
INDEX	<input type="checkbox"/>		
MISSING PAGES	<input type="checkbox"/>		
NAME OF LIBRARY: _____			

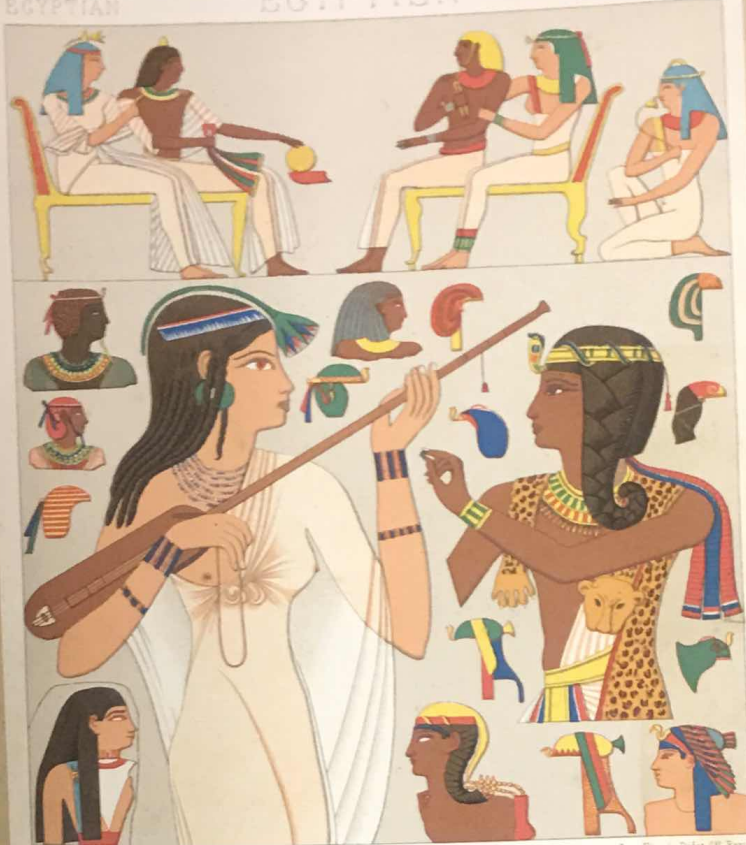




Queen Nefertiti
wife of Akhenaten
Pharaoh of
Egypt

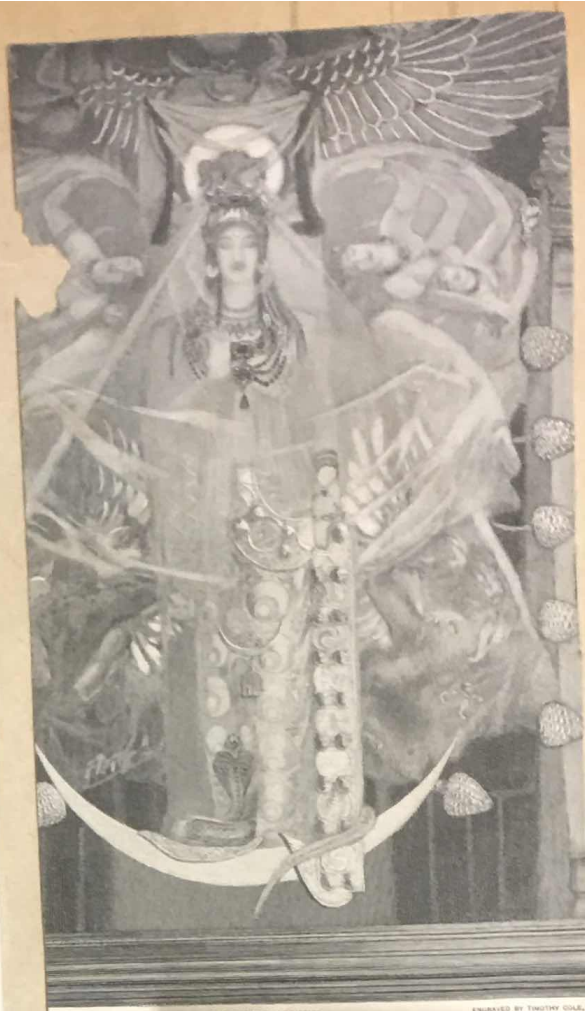
1800 B.C.
B.C.

EGYPTIAN EGYPTIEN AEGYPTISCH



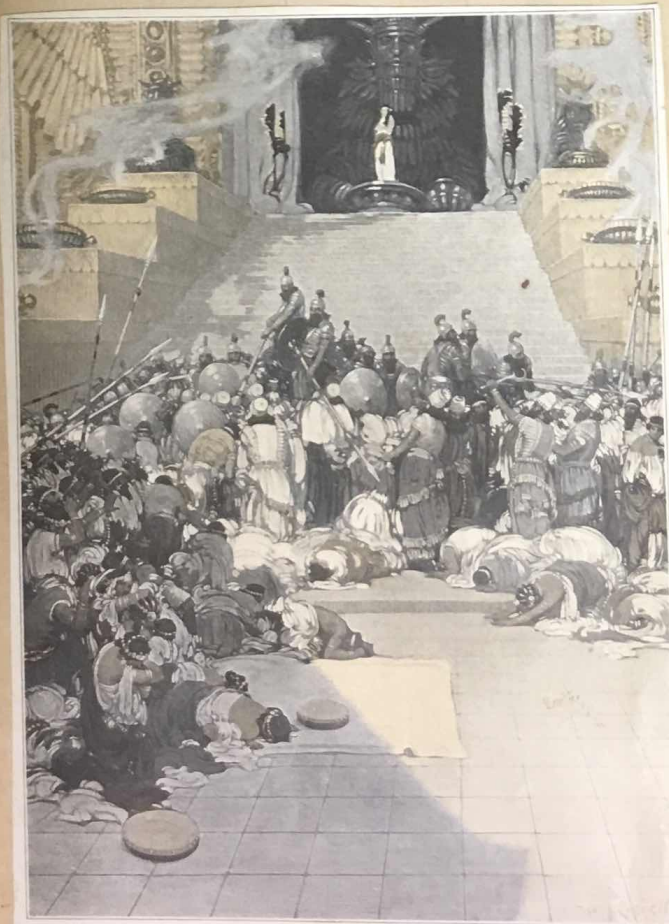
Chatsworth Ltd

Dep. Firmin Didot, G. Paris



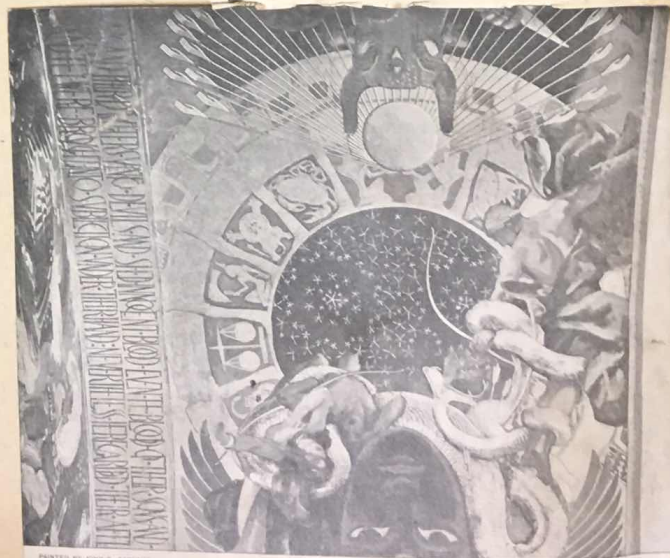
IN THE BOSTON PUBLIC LIBRARY.

ENGRAVED BY THOMAS COLE.



Drawn by W. H. Everett.

"Behold the sacrifice! Bow down, bow down!"—Page 303.



PRINTED BY JOHN S. BURGESS.

"THE ZODIAC" FROM THE CEILING ARCH IN THE BOSTON PUBLIC LIBRARY.

FROM "THE GARDEN OF KNOWLEDGE."

ONE OF C



Mrs. Charles Tiffany, winged like a scarab, posed with Mr. Theodore N. Ely of Philadelphia and his two daughters



Dr. George F. Kunz, as an Arab sheik in burnoose and turban, and armed to the teeth

An incident in the pantomime: Cleopatra considers the choicest wares of the merchantmen



EGYPTIAN EGYPTIEN AEGYPTISCH



Imp. Formis Dider. et C^{ie} Paris

AN EGYPTIEN AEGYPTISCH



Imp. Formis Dider. et C^{ie} Paris



FIG. 6.—BRACELET OF PLAQUES OF GOLD AND TURQUOISE

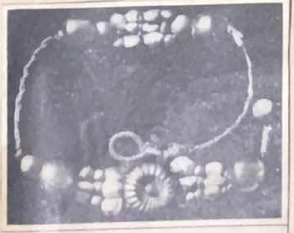


FIG. 7.—BRACELET OF TURQUOISE AND GOLD AND AMETHYST

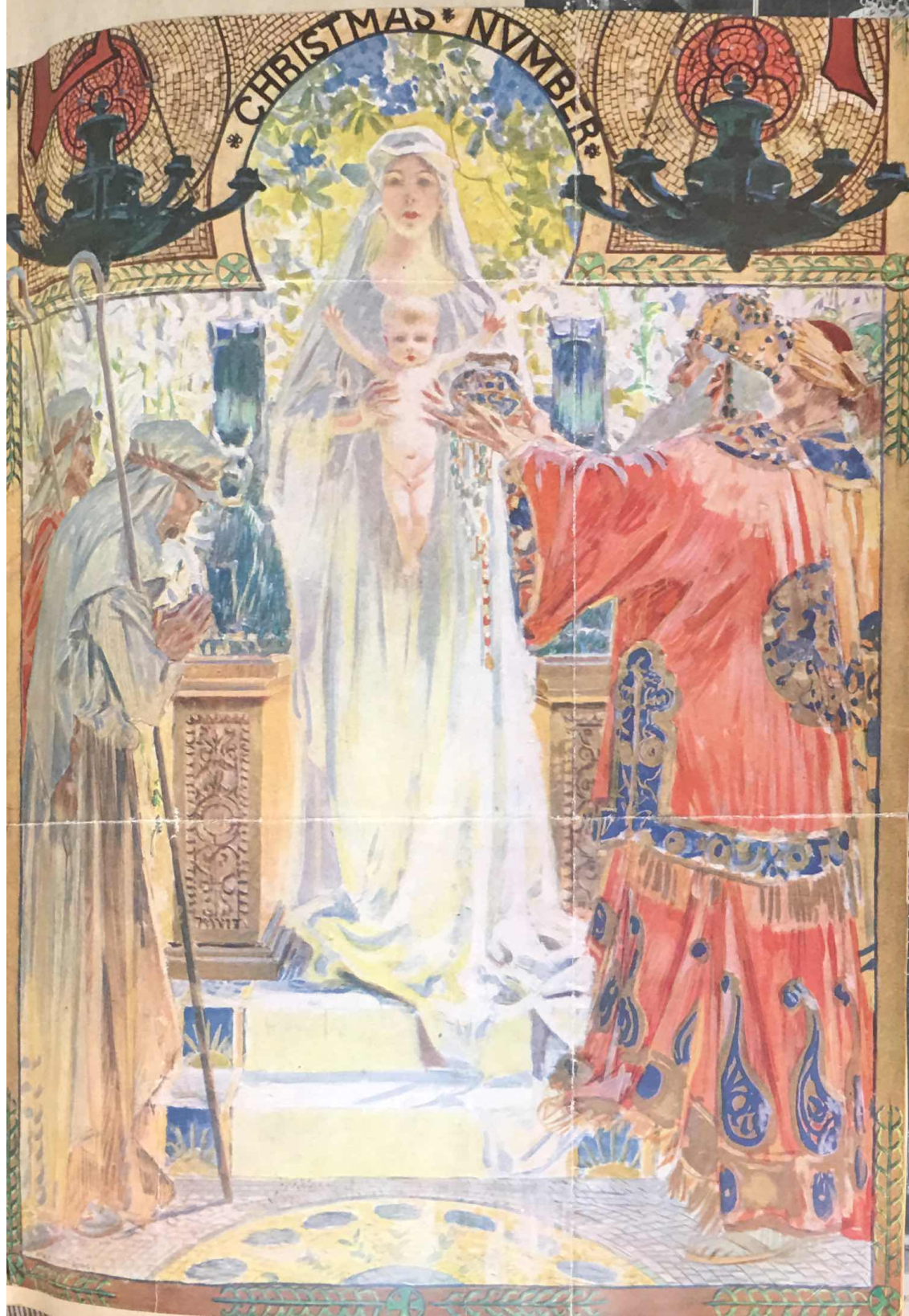


LUNETTE.

IN THE BRITISH PUBLIC LIBRARY



ANTONY AND CLEOPATRA
ANTONY AND CLEOPATRA, ACT II, SCENE II
(FROM THE PAINTING BY ALMA-TADEMA)



Ernest—Act I.



MISS MAUD MILTON AS TIRZAH OF BEN-HUR.



CHRIST BEFORE PILATE.—FROM THE PAINTING BY MUNN.—SEE PAGE 110.



MR. ROBERT TABER AS BEN-HUR.



MISS FLOSSIE WILKINSON AS TIRZAH.

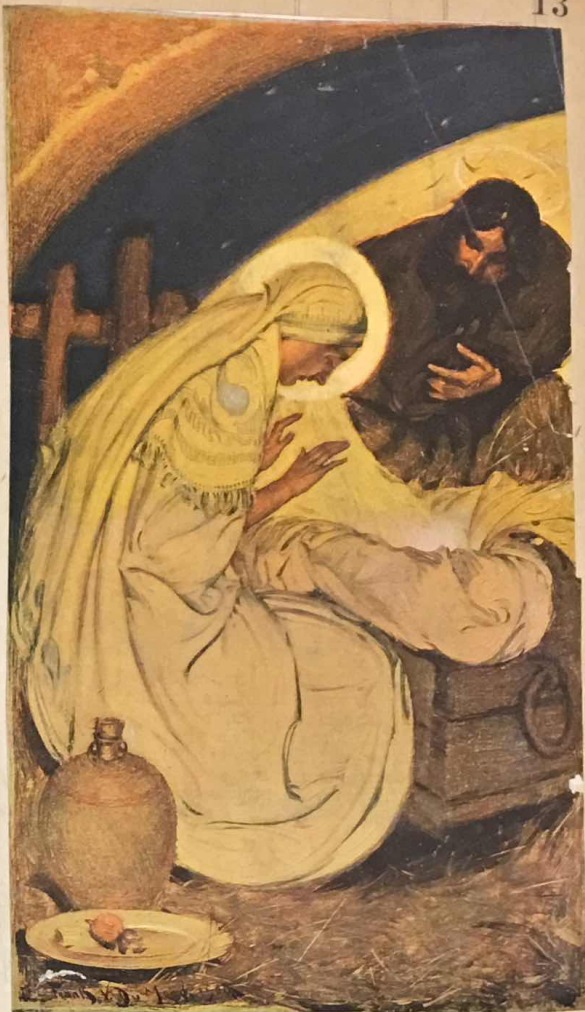


MISS NORA KERIN AS ESTHER.



MR. JULIAN CROSS AS MALTUCH.







AND THE WITCH OF ENDOR (GOLD MEDAL)

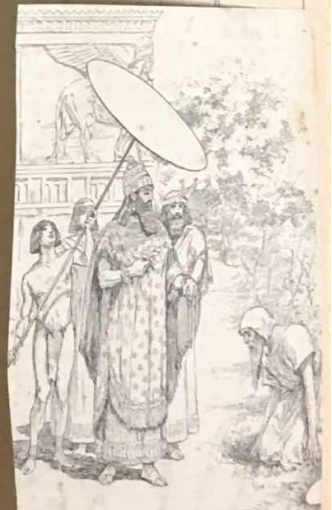
BY GEORGE MURRAY



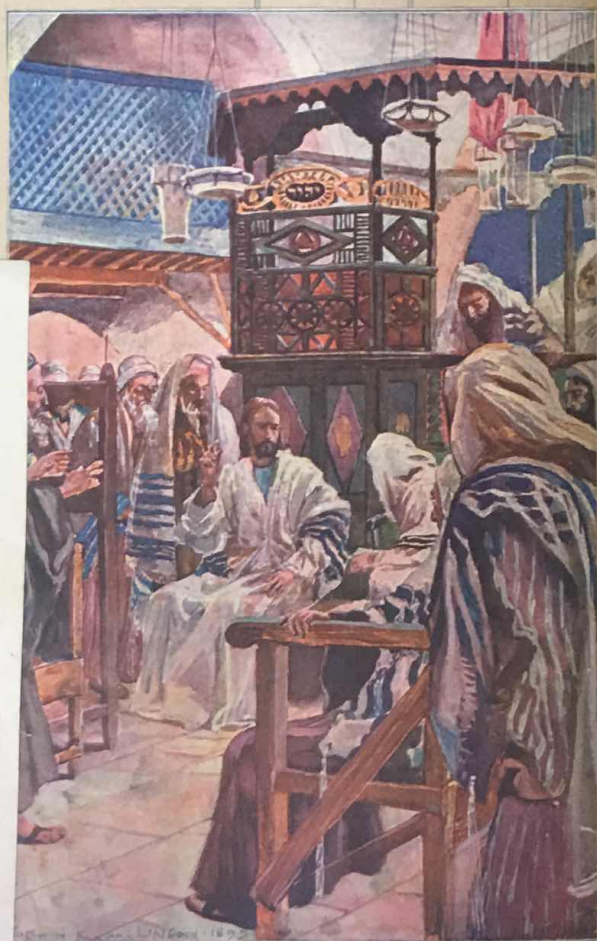
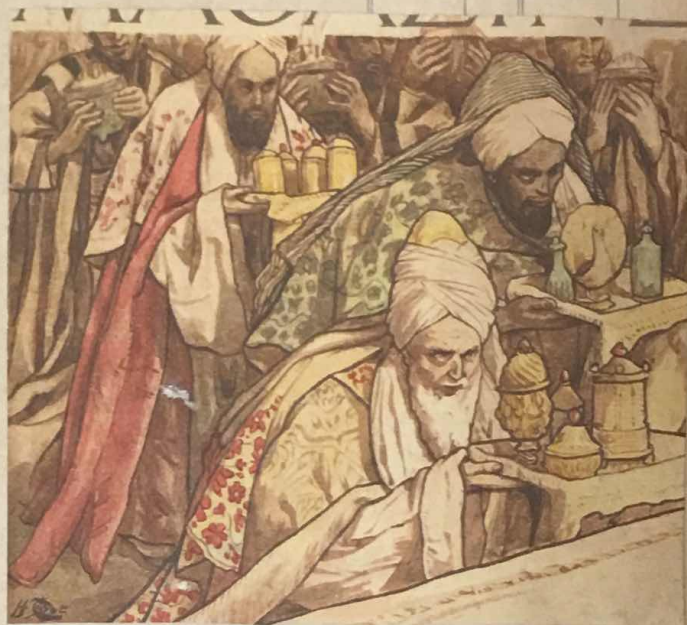
RUTH AND NAOMI



THE LAST SUPPER
BY EDUARD VON GEBHARDT



NABUCHADNEZZAR AND THE GARDENER



JESUS IN THE SYNAGOGUE AT NAZARETH.





FELICITY AS "MARIAMIA"
(copyright 1907 by Charles Scribner's Sons)





Cleopatra (Miss Hedwig Reicher) and her court receiving Mark Antony (Mr. Pedro de Cordoba) on the magnificent terrace of the royal palace at Alexandria

Mr. J. Sanford Saltus, an American who lives much in Paris, went as an Egyptian nobleman

WHAT MIGHT HAPPEN—IF THE OLD GODS SHOULD DECIDE TO RETURN.

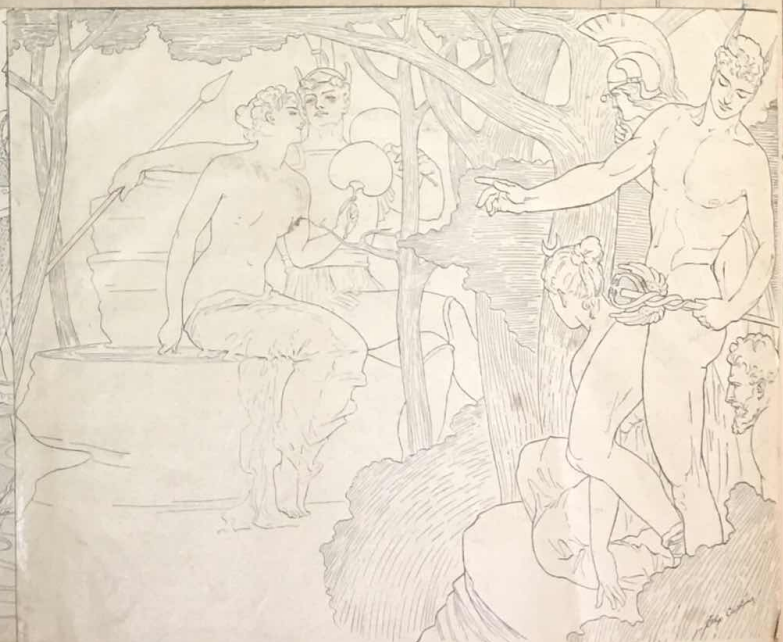


PALLAS PLAYS PING-PONG.

The Owl: BAKES ALIVE! I DO BELIEVE YOUR AUNT KINNIE WILL BEAT YOUR MOTHER A LOVE GAME!
Cupid: HUH! SHE'LL BE THE FIRST THAT EVER DID.



A CELESTIAL RAREBIT.
WHY THE MOON IS MADE OF GREEN CHEESE





PRINTED BY ROBERT BLUM.
A SECTION OF THE PANEL SHOWN ON PAGE 60.



"HADRIAN IN ENGLAND."
(HADRIAN INSPECTING ROMANO-BRITISH POTTERIES.)



ony Van Dyck." J. B. Lippincott Co.

D. EDALUS AND ICARUS
1821. From the collection of Earl Spencer. Althorp.



RACHEL
"I think her the mightiest Jewess since the times of Miriam and Deborah!"



Fig. 2. "Sculpture and Sculptures of the Greeks," Yale Press
"HEAD OF KLADEOS" FROM OLYMPIA



Egyptian Period—from four to five thousand years B.C. From a wooden statue made at the time of the Pyramids. Now in the museum at Gizeh.



Greco-Egyptian Period—third century B.C. the collection of Theodore Graf, Vienna



HERCULES CARVING THE KERKOPRA. (METOPES FROM TEMPLE OF SELINUS, IN MUSEUM AT PALERMO.)
From "Die Metopen von Selinus," by Otto Brendel, author of Griechische und Römische Vasenmalerei. Hoff J., IV. Preis, 24 Mark



Head of Juno, possibly by Alcamenes. In the Louvre, Paris. (See page 194)

1911, by Campbell Studio

picture of this beautiful young matron who is about to close mother has married *en secondes nocces* Mr. C. Hartman Kuhn, the son of their infant son, Pe'er Goelet, by a family of Roxburghe and the son of the late C. Goelet, by Mrs. Goelet is the one



From busts in the Museo Nazionale, Rome
TYPES OF HEAD-DRESSES WORN IN THE TIME OF THE WOMEN OF THE CÆSARS



FIGURE 18



"HOW LIKE!"



A ROMAN HOLIDAY.
Photographed by the Berlin Photographic Company, 14 East 23d St., New York.

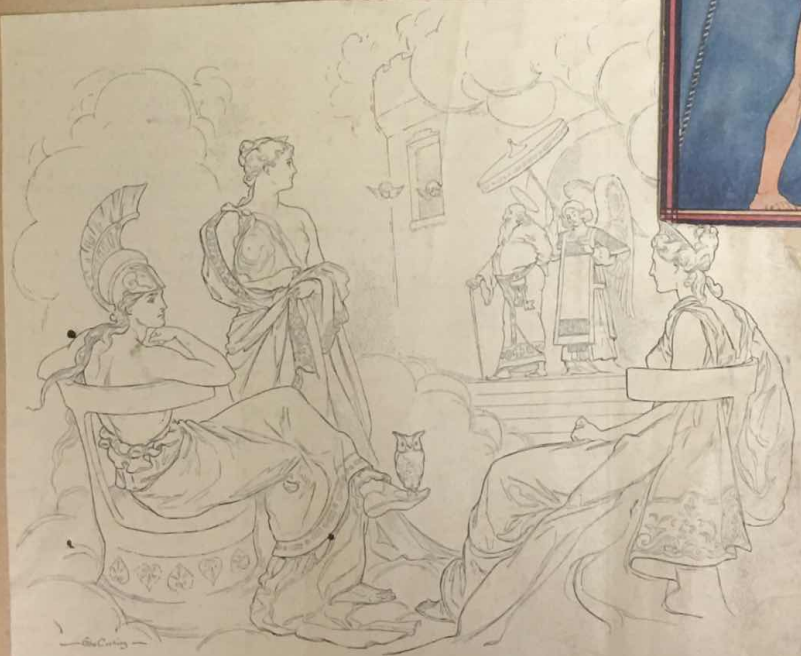
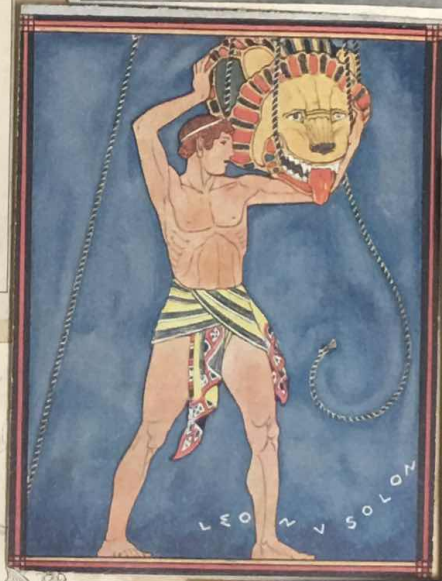




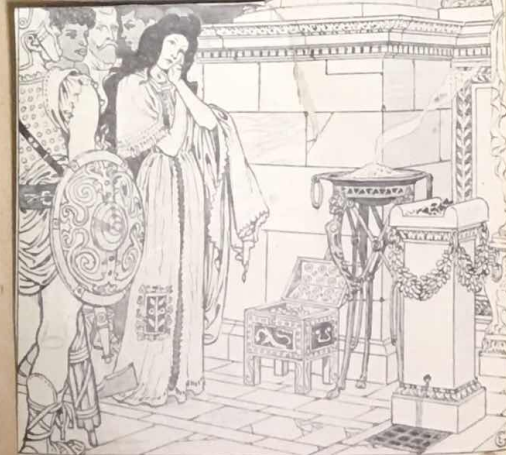
A "SAMITE" (SEE PAGE 568.)

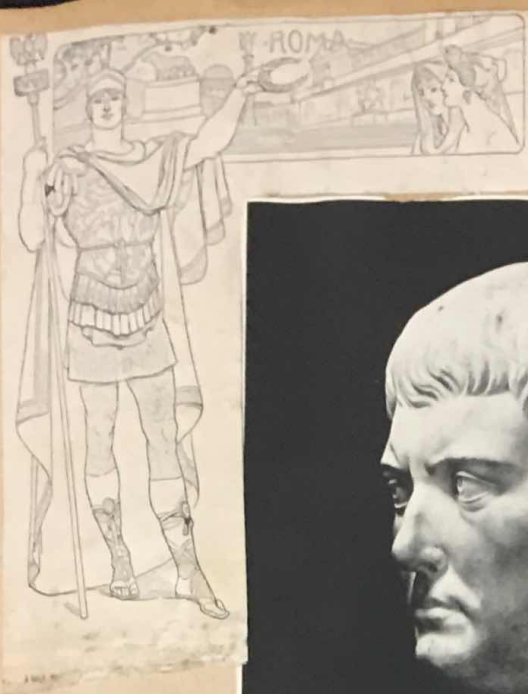


A "NET-MAN" (SEE PAGE 568.)



MINEPS: EXTRAORDINARY, ISN'T IT, MY DEAR JUNO, HOW THE JEWS GET IN EVERYWHERE.





No. 369. FINE MARBLE PORTRAIT HEAD OF A ROMAN



All photographs in this article by permission of Granville Barker.



HECUBA, ANDROMACHE AND HECTOR IN
"THE TROJAN WOMEN" AT THE OPENING
OF THE GREAT NEW YORK STADIUM.



Photograph by White

LILLAH MCCARTHY AS LAVINIA IN "ANDROCLE AND THE LION"

The appearance of Miss McCarthy in the double bill of Anatole France's "The Man Who Married a Dumb Wife" and "Androcles and the Lion", which opened so auspiciously the season of the Granville Barker productions at Wallack's, established her immediate in the hearts of metropolitan playgoers. Her *Helena* in "A Midsummer Night's Dream" has since strengthened the excellent impression and New York is already keen to share regularly with London this very pleasing comedy actress. In private life McCarthy is the wife of Granville Barker, on whom, at present, the hopes of a revival of the New Theatre idea in New York are



BACCHANALIAN PROCESSION FROM A DECORATIVE PAINTING BY JOHN DUNCAN



Courtesy The Century Co.

MARRIAGE IN ANCIENT ROME

From Ferrero's "The Women of Rome"

Courtesy



Half-ton plate engraved by H. Darbrow

A ROMAN FEAST IN THE TIME OF THE CAESARS

FROM THE PAINTING BY ALBERT BAUD. ORDERED BY MR. HENRY SCHULTHEIS



"Autumn," Panel by G. W. Maynard, in the Agriville



A Corner of the Market Place



ΑΥΞΑΝΔΡΟΣ ΠΡΩΤΑΡΧΟΣ

OUND - THE PALACE OF LYS





"Take this to John of Ambros, and tell him it is a gift from his former pupil."—Page 69.



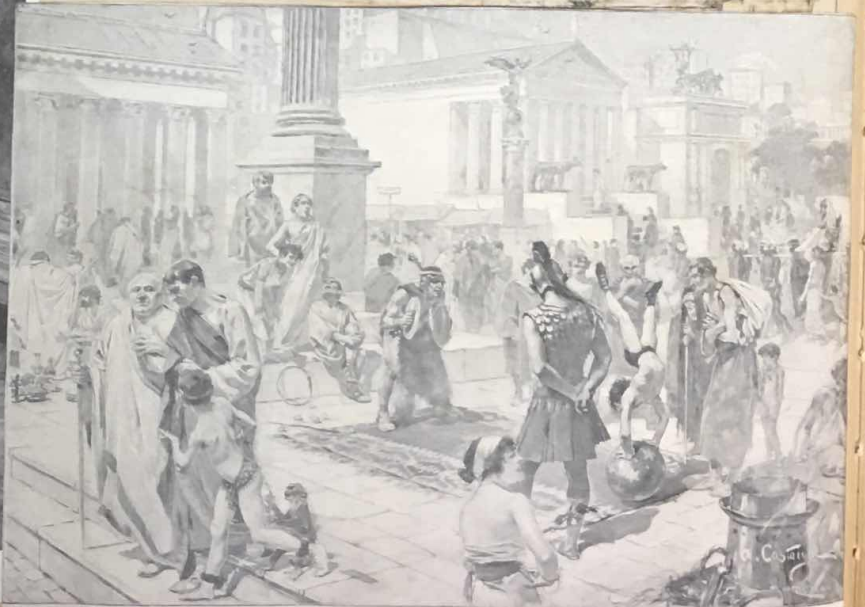
DRAWN BY A. CASTAGNE.

THE W



By permission of the Berlin Photographic Co. Half-tone plate engraved by H. C. Merrill.

"VAIN COURTSHIP" IN ROME
FROM THE PAINTING BY L. ALMA TADEMA



DRAWN BY A. CASTAGNE.

THE FORUM UNDER THE CAESARS



Painted by: Copyright by Photographische Gesellschaft. By permission of the British Photographic Co., London. (Sir L. Alma-Tadema, R.A.)



© 1915, International News Service
LILLIAN McCARTHY AND IAN MACLAREN
As *Iphigenia* and *Orestes* at the moment of their mutual recognition

of the house, like the rest of the house, was designed by Sir Lawrence, when in 1885-86 No. 17, Grove End Road, which



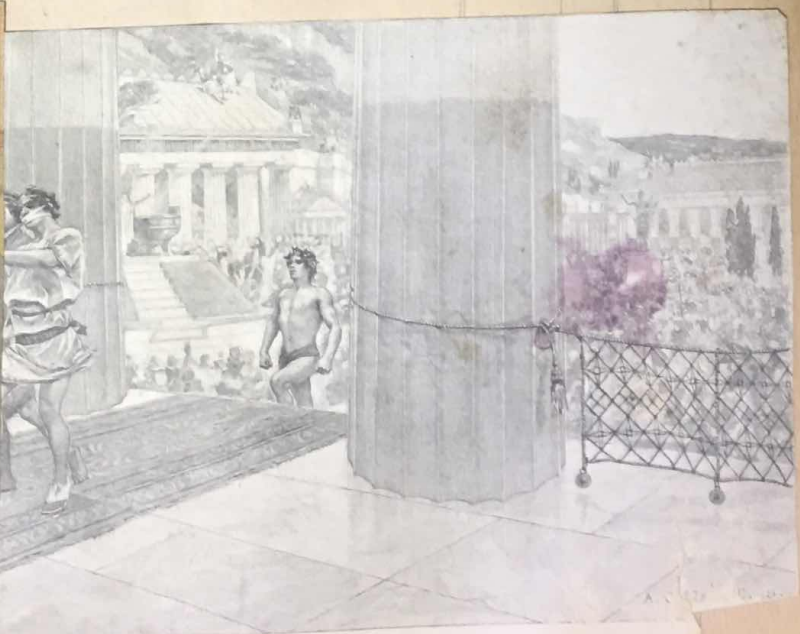
Painted by: "A KISS." (Sir L. Alma-Tadema, R.A.)



"SUMMER NIGHT IN OLD POMPEII."—From the painting by H. Sienkiewicz.



ANCIENT DANCE ON A GREEK VASE SUPPOSED TO REPRESENT THE TOILET OF PENELOPE.



THE VICTOR GOING TO THE TEMPLE OF ZEUS.



THE TRIBUTE TO THE MINOTAUR.

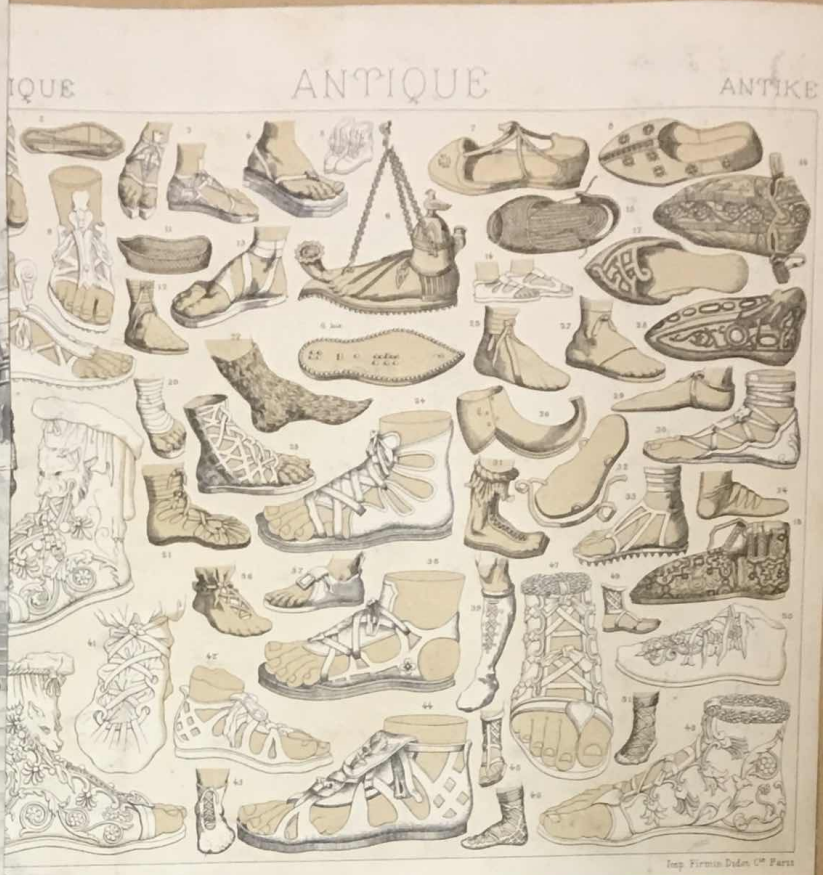


"AT THE ARCADE OF VENUS." [The L. Allen Tait, R.A.]
Copyright by Photographische Gesellschaft. By permission of the London Photographic Co., London.

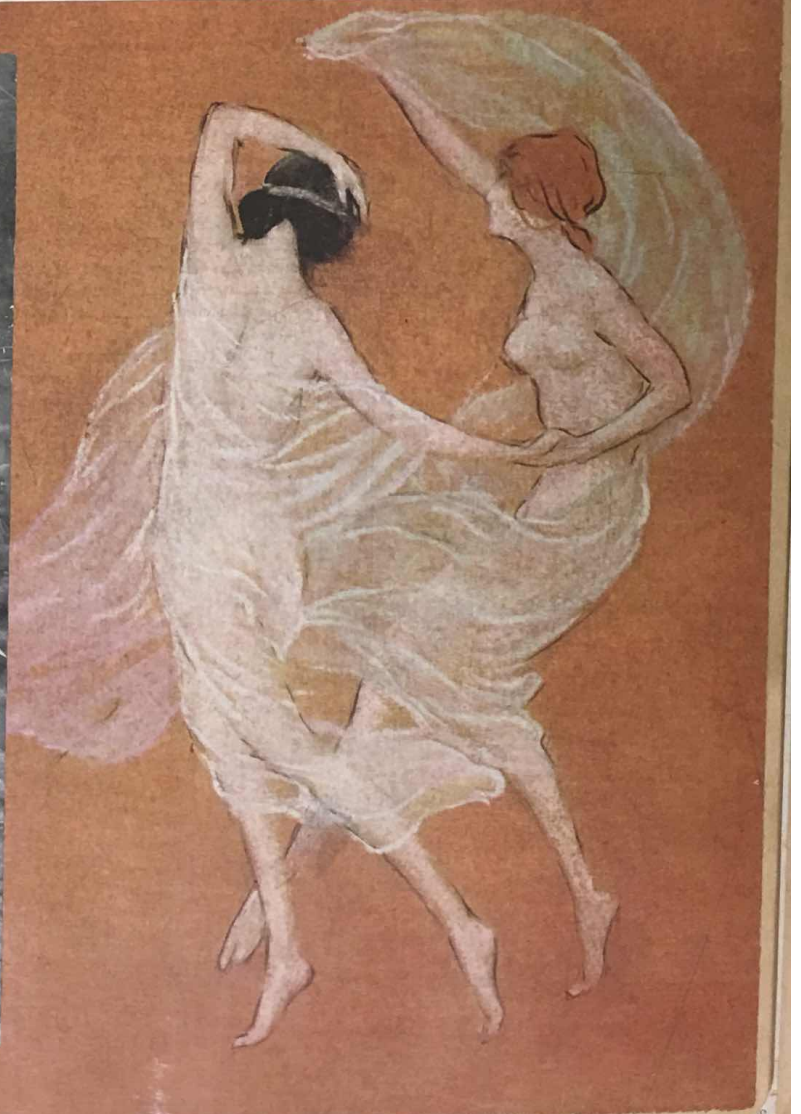




THE TEMPLE OF DIANA AT EPHESUS



THE MURDER OF CLITUS.



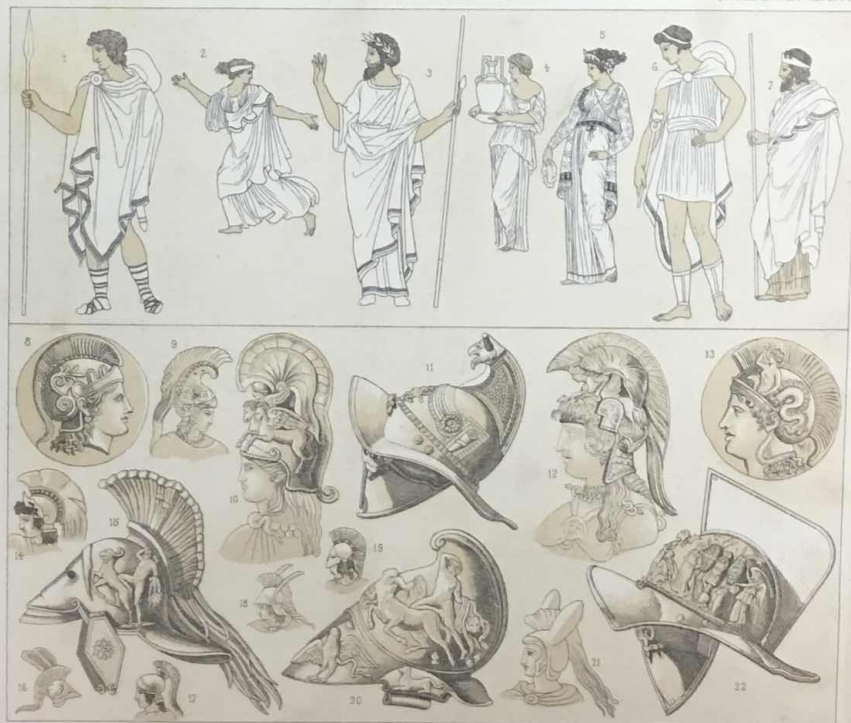


EB

GREECE

GRECE

GRIECHENLAND



Moskova lith.

Imp. Firmin Didot. 17. Paris.





PART.



From the original by Sir Frederick Leighton.
"LACHRYMAE."

ETRURIA

PLATE VIII.



Teracotta Sarcophagus from Cerveteri. In the British Museum. 1 Front View 2 Back View 3 Ends



G. ROCHEGROSSE. — Assassinat de l'empereur Geta.

GRECE

GRÆCE

GRIECHENLAND

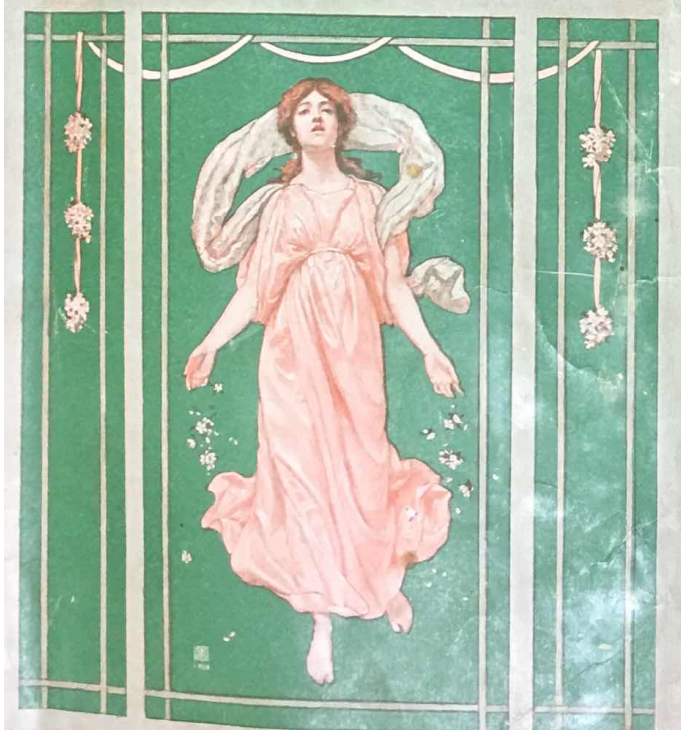


Musées de la Grèce

Imp. Firmin Didot, 17, Paris



Gorgeous Gold Ring, Necklace and Earrings to Match



A PROMENADE IN THE STREET OF THE TOMBS. [POMPEII.]



THE PUNISHMENT OF BESSUS.



THE WONDERFUL TRAP OF CHARRIDES.



GASTAGNE.



HERTHA KALICH AND HENRY KÖCKER IN THE TITLE RÔLES OF "SAPPHO AND PHAON."

ASIATIC

ASIATIQUE



Museo Brit.

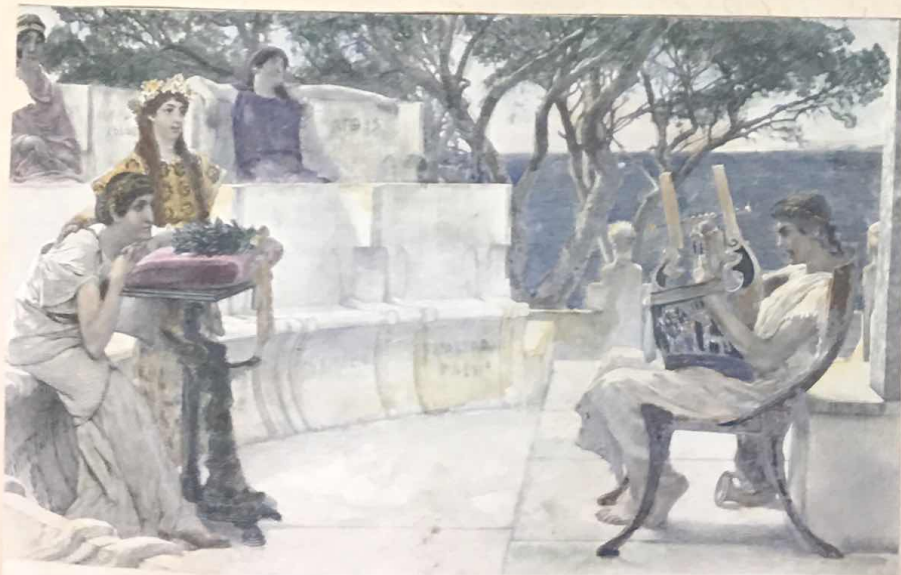
Imp. Furman Collection, St. Petersburg.

NEW YORK HERALD, SUNDAY.

LEOPATRA'S POR



Traces of a gold clasp on the left breast as induced Professor Ma... represented as one of the Isis. The remarkable... out considerably to... ing in a pointed chin... neck is excessively... No question ever... Egyptologists as to... —that is, as to their... traiture discovered... are said to have been... difference of opinion... they were painted... Virchow and Dr. Ebe... long to the Ptolema... Dr. Ebers has gone fr



From a photograph by the Berlin Photographic Company after the painting by L. Klein, Berlin.



DESIGNED BY A. CANTON.
THE CHARGE OF THE PERSIAN SCYTHE CHARIOTS.



THE IMPRISONMENT OF THE QUEEN.
Act II, Scene I.





Byzantine



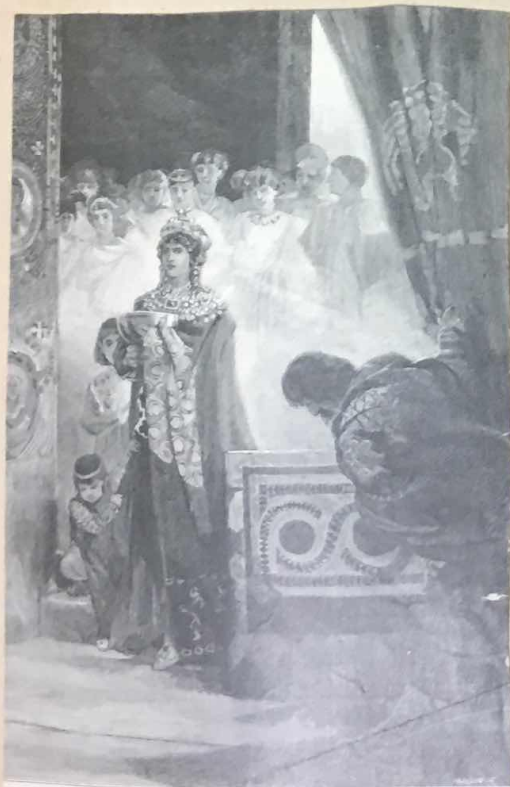
THE ANGLICAN MAN, RETURNING FROM THE BATH, BY N. CLARKE



THE EMPRESS THEODORA (Allegory—"EMPEROR AND CONSERVATOR")
The wife of Justinian, and is depicted "acting the part" of
the wife in the days before her marriage. Her favourite, Antonia, is
whispering in her ear.



MRS. PATRICK CAMPBELL.



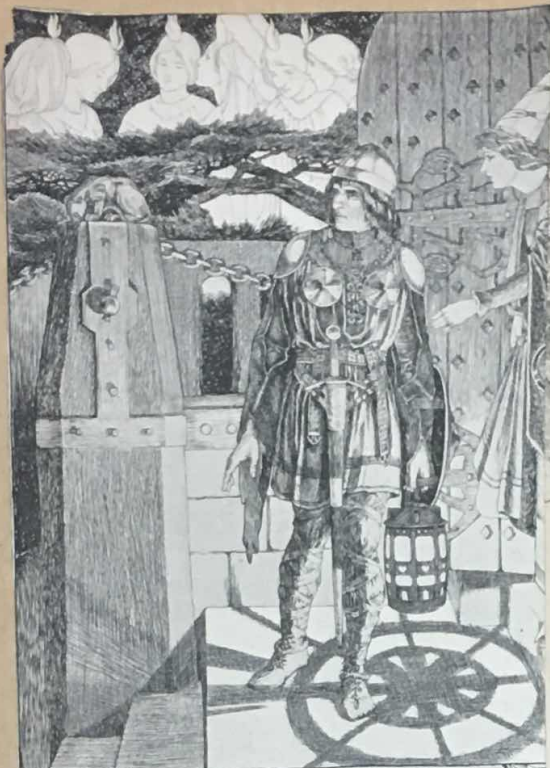
E. W. BARNHILL.

A Victim Offering—St. Vitellius
Costume of Byzantine Empress of 6th century.



"THE EMPEROR THEOPHILUS CHOOSING HIS WIFE" (Allegory)

An incident from Gibbon. All the most beautiful maidens assembled in a row, down which the Emperor walked, and presented a golden apple to the one approved.



"WE THAT HAVE HEARD THE WHISPERING DEAD
IN EVERY WIND THAT CREEPS,
OR FELT THE STIR THAT STRAINS THE LEAD
BENEATH THE MOUND'D HEAPS,
TREAD SOFTLY, AH! MORE SOFTLY TREAD
WHERE MEMORY SLEEPS."

HENRY THOMSON.



HISTORIC BITS.—XVII.

THE NORDMEN ARRIVE.



The Song of the Sword.





"Theodora." Copyright, 1888, by Robert
EMPERESS THEODORA.



THE GALLANT DANCE OF THE SWORDS.

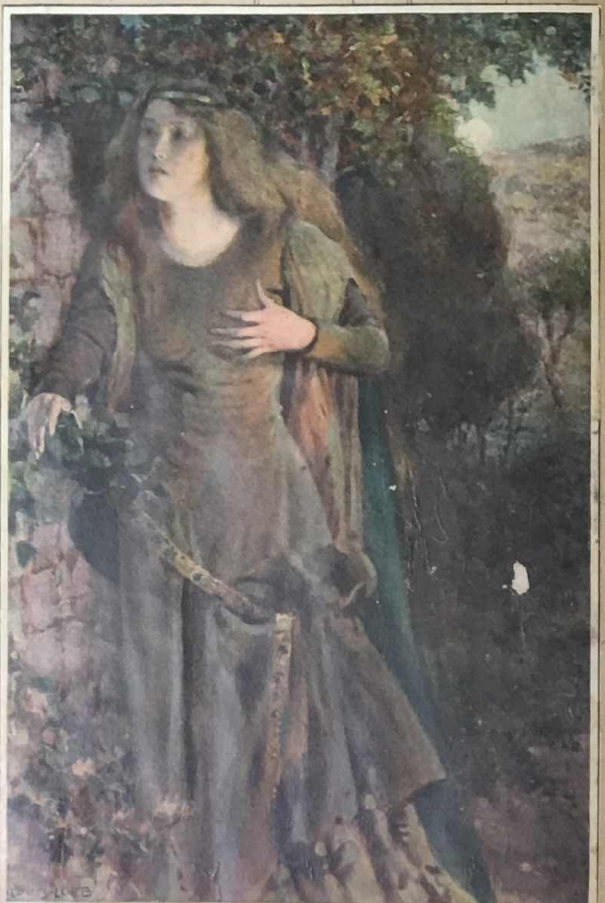
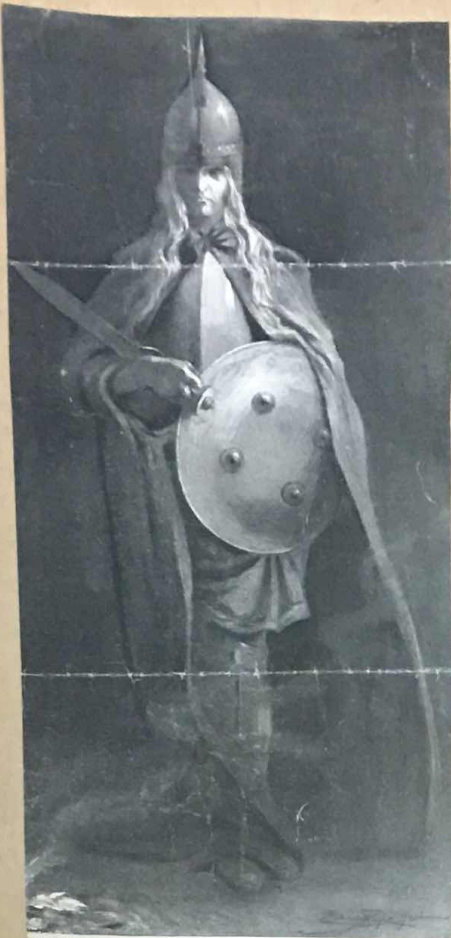
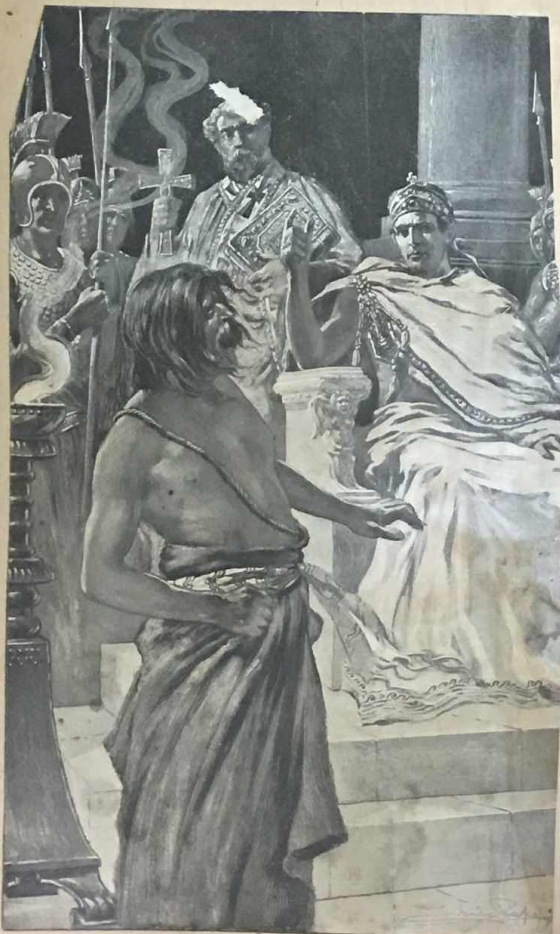


Illustration for "Cantara" See page 79.



Eric Pope.
"AND LONE HE STOOD 'NEATH THE NEW-RISEN MOON."



A PRISONER BEFORE HERACLIUS.



A PAINTING OF THE YEAR 1410
Showing on the left the Abbey of Saint-Germain-des-Près, the Louvre and Montmartre

From "Sceniques Movementale de Paris"—Lemoine



Drawn by Edwin A. Abbey, R.A.

Copyright, 1906, by Harper and Brothers

ACT III: SCENE IV.
MACBETH: "There's blood upon thy face"



Drawn by Edwin A. Abbey, R.A.

Copyright, 1906, by Harper and Brothers

ACT III: SCENE IV.
LADY MACBETH: "A kind good night to all!"



ACV



CARRIAGE USED ABOUT 1300-1350 IN FLANDERS.

«El mal consejo», dibujo original de A. Cerezo Vallejo



in Elizabeth's Shrouded Gown
SHE HEARD HIM SPEAK TO SOME ONE BELOW



THE DEATH OF WARWICK
KING HENRY VI. PART III, ACT V, SCENE II
(FROM THE PAINTING BY HOUSTON)

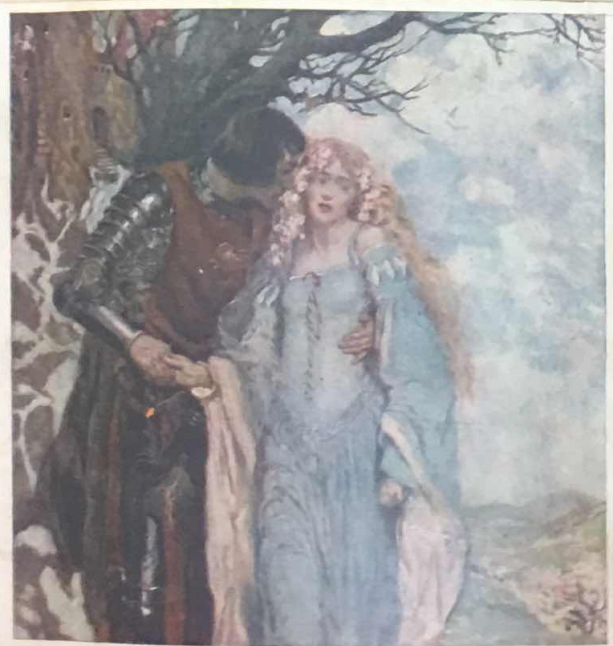
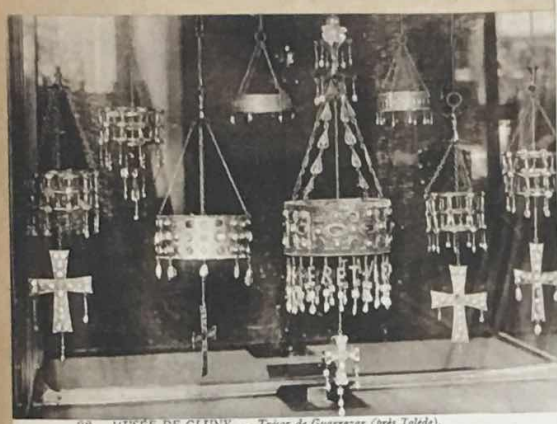




FIG. 6. Norman and Saxon Armor. Late XI Century. After Bayeux "Tapestry."



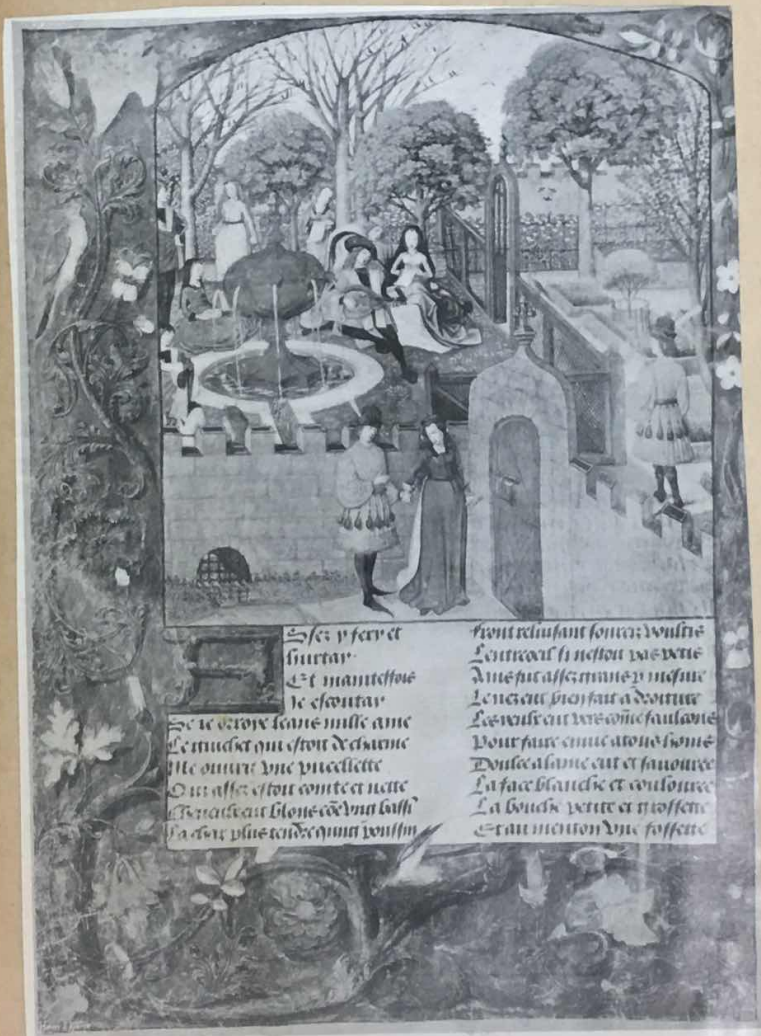
92. MUSÉE DE CLUNY. — Trésor de Guarrazar (près Tolède). Couronnes d'or des rois goths (VII^e siècle). — LL.



FIG. 16. Early Plate Armor. About 1400. From Hewitt, after Histoire des Roys de France . . . (Brit. Mus.).



5. Frankish Warrior of IX Century. Reconstruction. Gimbel.



"... NEVER WAS THERE GARDYNS OF SWICH FRYE BUT IF IT WERE THE VERRY PARADYS."





Soldier of about 600 A. D. Reconstruction. After
Hewitt, after monument of a Le Botiler (Glamorganshire).

8. Complete Chain-mail. Middle of XIII Century. From
Hewitt, after monument of a Le Botiler (Glamorganshire).



Copyright, 1901, by Harper and Brothers

See page 111

MACBETH AND LADY MACBETH.—PAINTED BY EDWIN A. ABBEY, R.A.

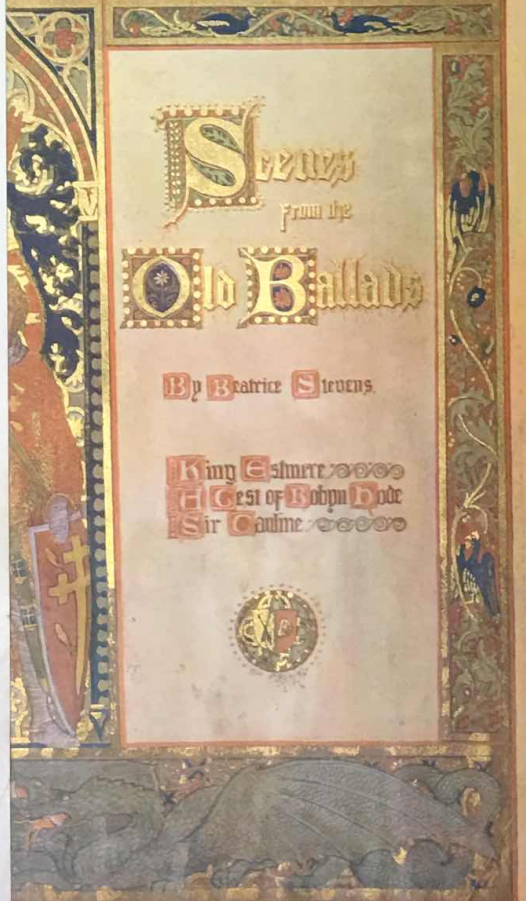
LADY MACBETH. "Infirm of purpose! Give me the daggers"

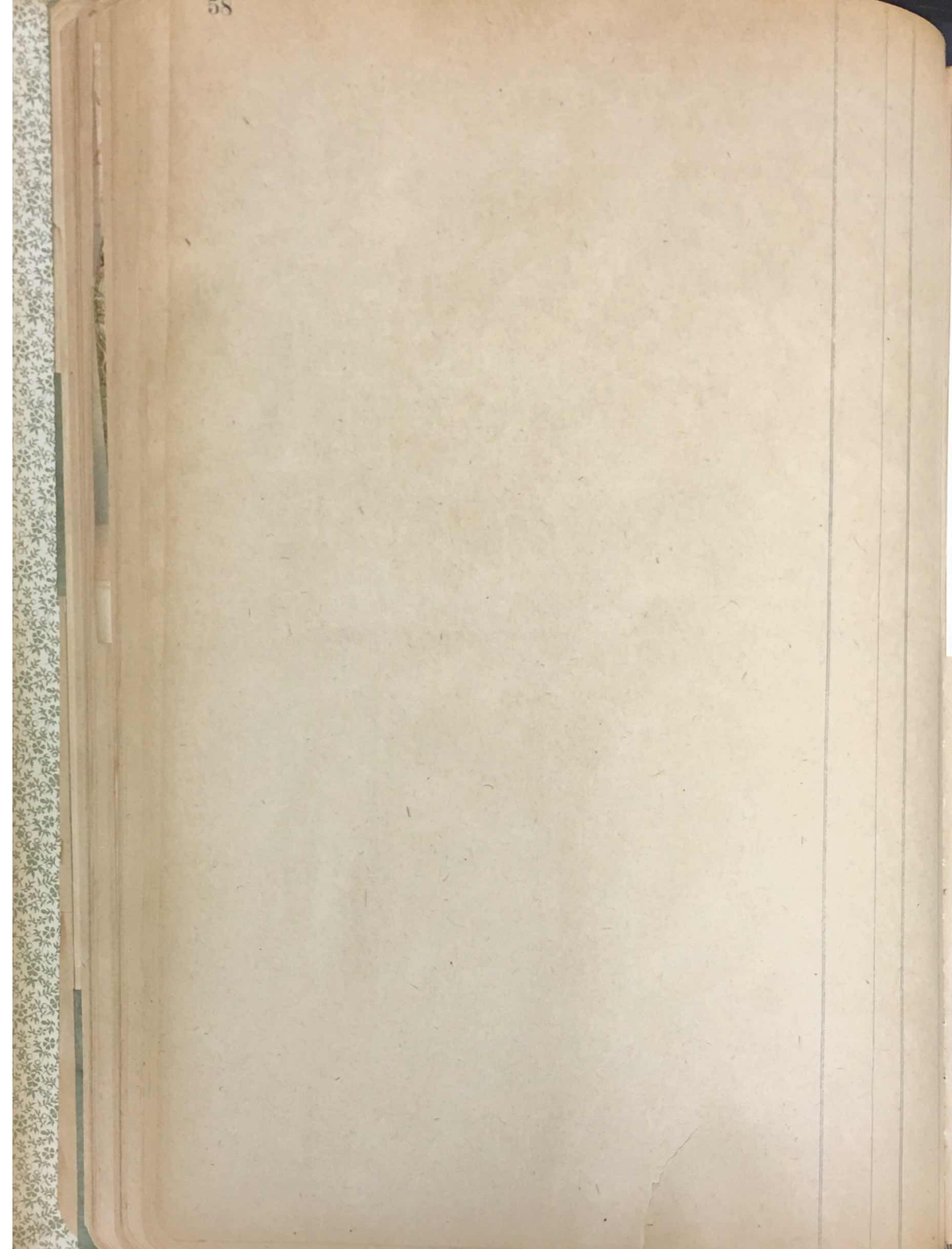
Act II.: Scene II.



ad the saue, gode Robyn,
and all thy compayn:
for our derye widdowes sake,
thou graunte thou me.

The Sheriff
of
Nottingham







"SAINT ELIZABETH SPINNING
FOR THE POOR." BY
MARIANNE STOKES

permanence of Leopold Hirsch, Ely.



THE MASTER INSTRUCTING HIS MEN HOW TO HOLLOW AND BLOW.

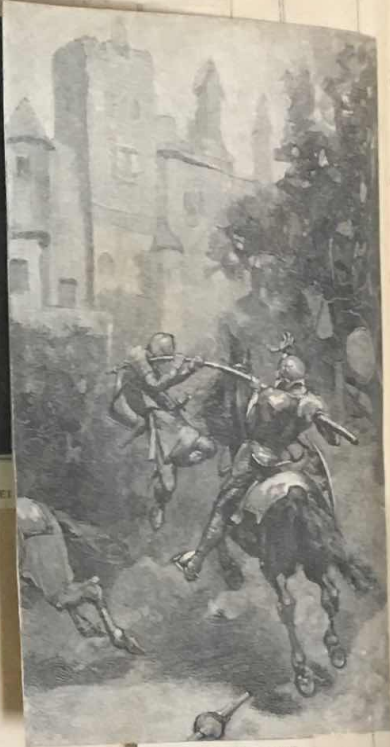
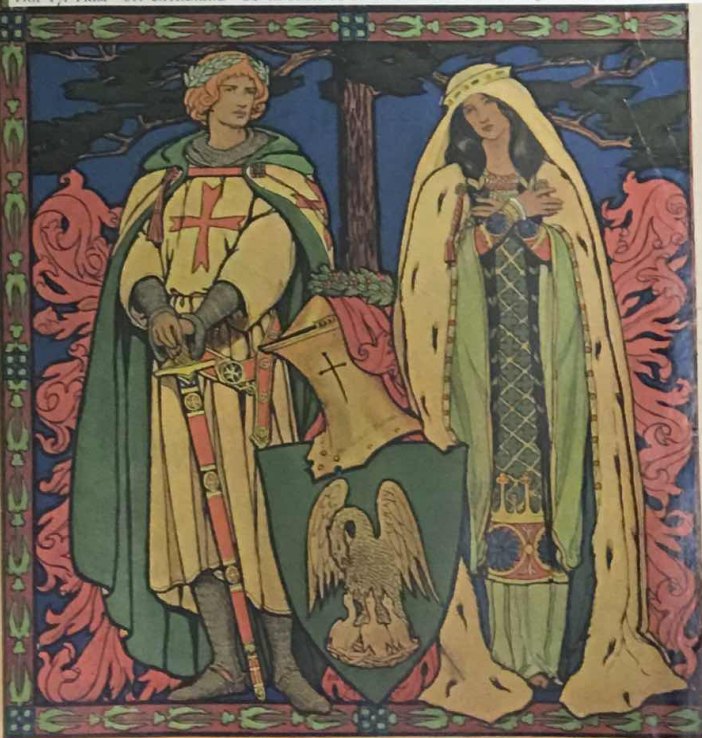


FIG. 17. PRIM "ST. CATHERINE" BY ANDREA DI BARTOLO? FIGS. 18 AND 19. "MADONNA" AND "LAWRENCE" BY PAOLO DI GIOVANNI FEE



SIR ECTOR AND SIR TURQUINE



MADONNA AND CHILD
FROM A CHURCH IN THE LAZIO, NEAR ROME
c. 1250



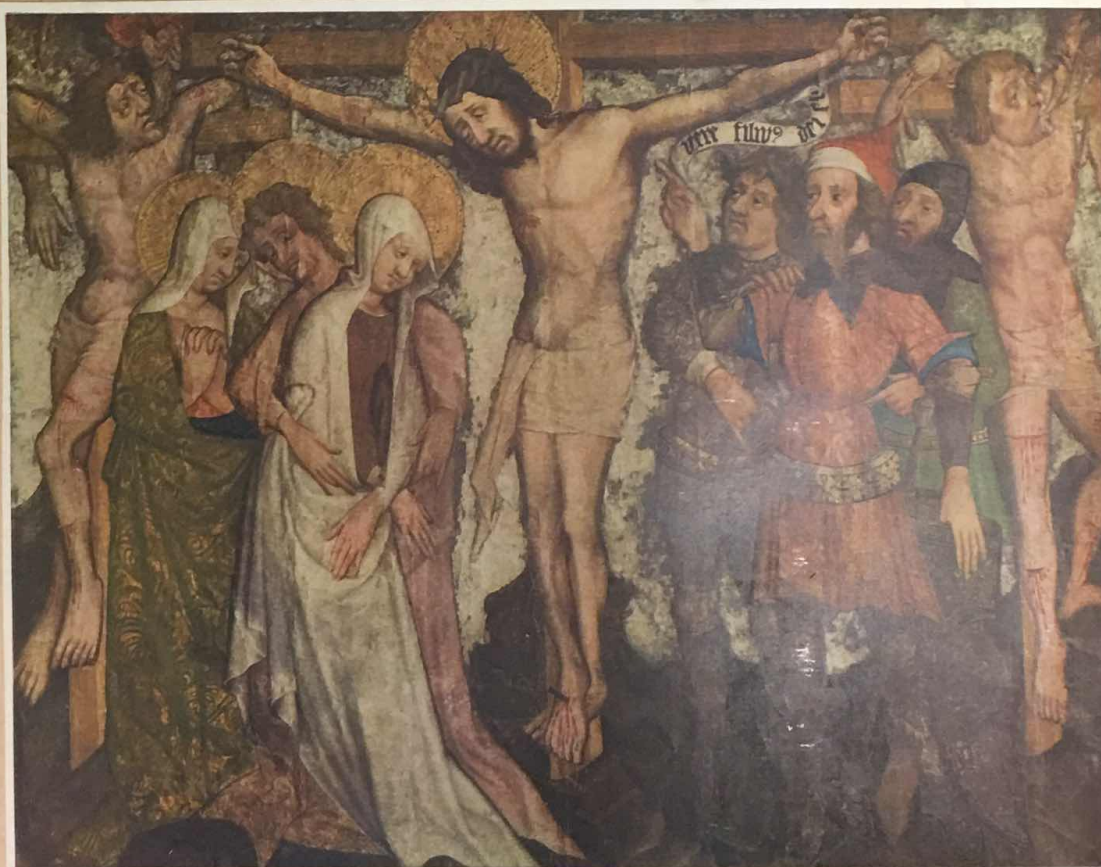


Copyright, 1902, by Harper and Brothers.

KING JOHN



Berengaria Queen of England - wife of Richard 1st 1191
 Drawn by E. Parris from the monumental Effigy, in the Abbey of Lymington



Collection of Viscount Lee of Fareham

17" x 25 1/2"

A "CRUCIFIXION" BY AN ANONYMOUS PAINTER OF THE ENGLISH SCHOOL, CIRCA 1400



Drawn by Edwin A. Abbey, R.A.

Copyright, 1904, by Edwin A. Abbey

ACT III. SCENE IV. ANOTHER ROOM IN THE CASTLE

HAMLET: "If he look you there! look, how it steals away!
My father, in his habit as he lived!
Look, where he goes, even now, out at the portal!"



THE PRINCES IN THE TOWER

KING RICHARD III, ACT IV, SCENE III

(FROM THE PAINTING BY MILLAIS)



Pierre Vidal chant a la belle Azalais

Painted for Henry's Magazine by Howard Pyle

"Nothing harms me all the day
While her sweet eyes 'and before me."

MIDDLE AGES

MOYEN AGE

MITTELALTER



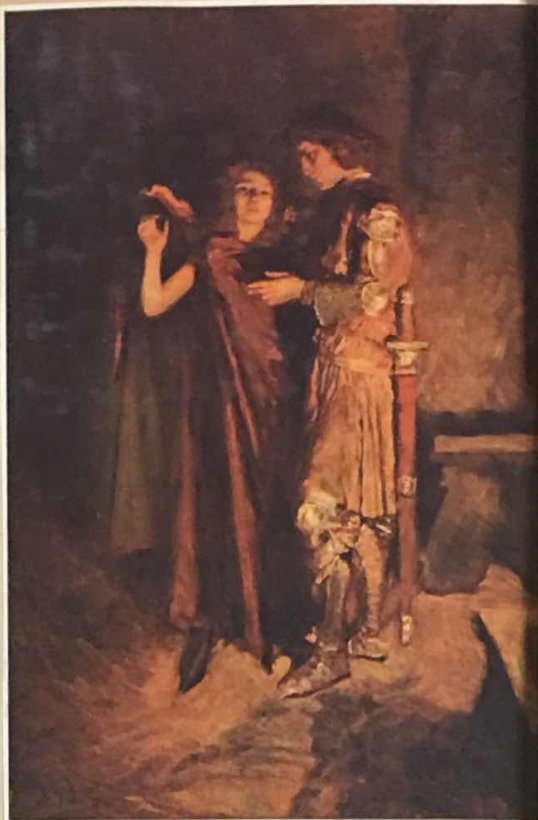
Werner 18th.



Imp. Thomas Under et Cie Paris



"FOR A SPACE GILBERT ANSWERED NOTHING"



HE LAID THE MANTLE OVER THE GIRL'S SHOULDERS



Copyright, 1911, by Harper and Brothers.

ACT III: SCENE III. THE KING ON THE WALL OF FLINT CASTLE

MIDDLEAGES

MOYEN-AGE

MITTELALTER





ENTER ELFREDA, BLAZING WITH JEWELS.

MEDAEVAL COSTUMES



"WHEN WE LEFT CORDOVA."



Drawn by J. J. Gould.

"It's got to be killed," said the Princess, sturdily. — Page 239.



"PERHAPS THAT IS ONE REASON WHY I LIKE YOU."



Copyright, 1901, by Harper and Brothers.

ACT II: SCENE I. BEFORE THE WALLS OF ANGIER

FRANCIS: "Come to thy grandam, child"



TEAR!



THE PRINCE IN THE TOWER. (FROM A PAINTING BY DELAMONTE.)



FACSIMILE OF THE FORDON MS. IN CORPUS CHRISTI, CAMBRIDGE.
Showing the Coronation of Alexander III. of Scotland.



DAVE.



"JOB AND HIS COMFORTERS," BY LUCAS VAN LEYDEN



THE WILD BEGGARS.



LAUNCE AND HIS DOG.



"LENT LARGE SUMS TO THE NOBLE KNIGHTS."



"CRUSADERS SIGHTING JERUSALEM" BY E. A. ARNET, L.A.



From "STRANGE STORIES FROM HISTORY," BY GEORGE CANT DOUGLTON.



SOLOMON DECIDES BETWEEN THE TWO MOTHERS.—FROM THE COBURGER BIBLE OF 1467, OWNED BY DR. VLADIMIR SIMKHOVITCH.

Red vertical strip with gold and black markings, likely a decorative element or part of a binding.





POLAND POLOGNE POLEN



Trade Job

Imp. Porcelain, Diderot, 1789 Paris



Copyright, 1903, by Harper & Brothers.

Illustration for "King Richard II."

RICHARD II.

Painted by Edwin A. Abbey, R.A., for Harper's Magazine.

EUROPA MIDDLEAGES

EUROPE-MOYEN-AGE

EUROPA MITTELALTER



GAGE OF LOVE. Georges Von den Bos.



Trade Job

Imp. Porcelain, Diderot, 1789 Paris



Courtesy John Lane Co.

JOAN OF ARC

From Anatole France's "Life of Joan of Arc"



THE CAPTURE OF THE TOURELLES.



SALOME BEFORE HEROD.—By QUENTIN MATTIS.



COURTESY OF
THE MUSEUM COMPANY

BEPUTED PORTRAIT OF "JOAN OF ARC"
FROM "JEANNE D'ARC"



THE SIEGE OF ORLEANS.

From the painting by J. E. Leconte in the Pantheon in Paris.



From Tennyson's "The Foresters."

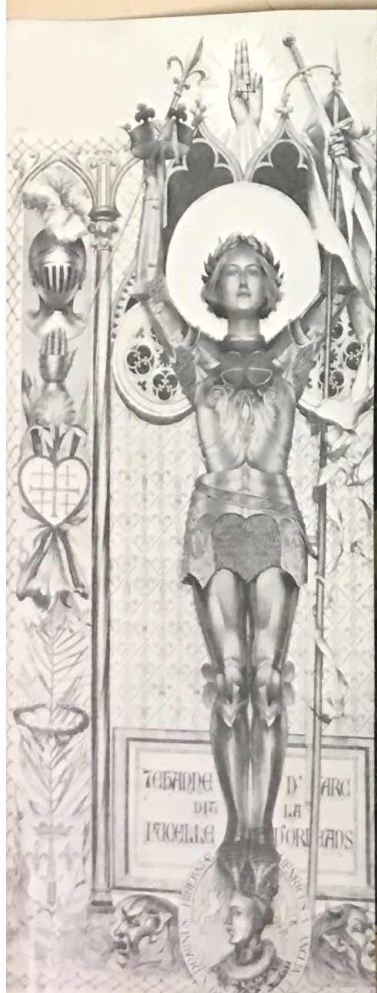
ADA REHAN as Maid Marian. JOHN DEEW as Robin Hood.



Ellen Terry as "Lady Macbeth."
From a photograph by Windsor & Green, London.
"Stand not upon the order of your going,
But go at once!"



IN THE TRAIN OF KING ALFONSO



SCENE I. A CHURCHYARD
"How grief bears such an embasis?"



HE SANG FOR HER AS THEY SAT IN THE GARDENS



JEANNE BEFORE CHARLES VII.

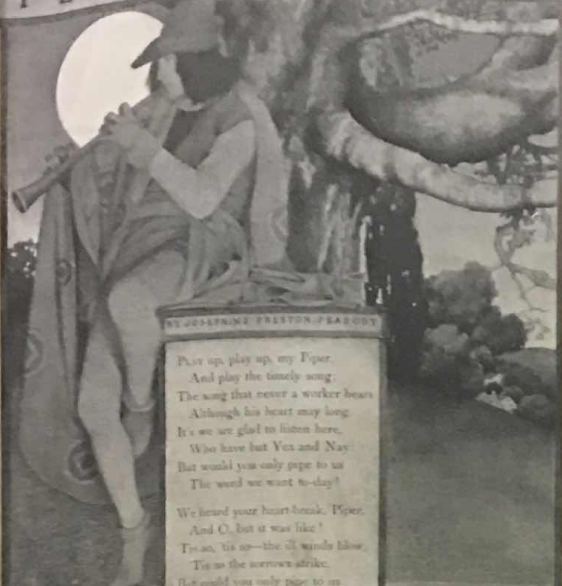


JOAN AND THE "DWARF"



JOAN SURPRISES THE CONSPIRATORS.





BY JOSEPHINE PRESTON-JARBOY

Play up, play up, my Piper,
And play the tunny song;
The song that never a worker hears
Although his heart may long.
It's we are glad to listen here,
Who have but Yea and Nay
But would you only pipe to us
The word we want to-day!

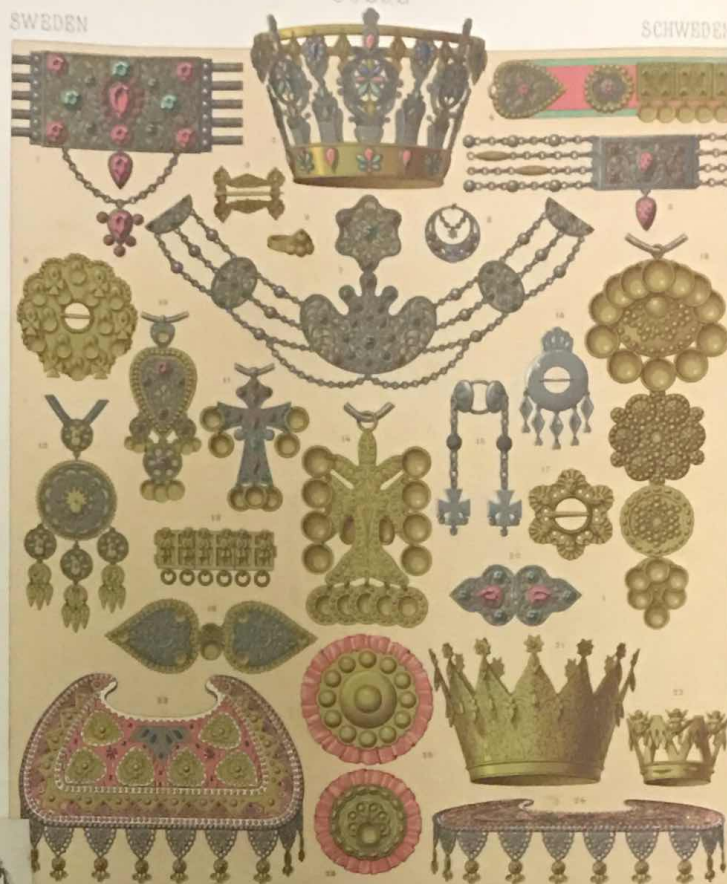
We heard your heart-break, Piper,
And O, but it was like!
Twas, 'tis on—the ill winds blow,
Tis as the sorrow strike,
But could you only pipe to us
The turning of the way,
And how it is you come at last
To pipe again, to-day.

The broken hopes a harvest,
The wearing of the rain,
The aching of a little cheek—
You make us woe again,
But tell us of the wage, man,
You had for this hard day,
Play up, play up, my Piper,
And tell us why you play!

SWEDEN

SUEDE

SCHWEDEN



Gei. 1828

Imp. Firmin Didot et C^{ie} Paris

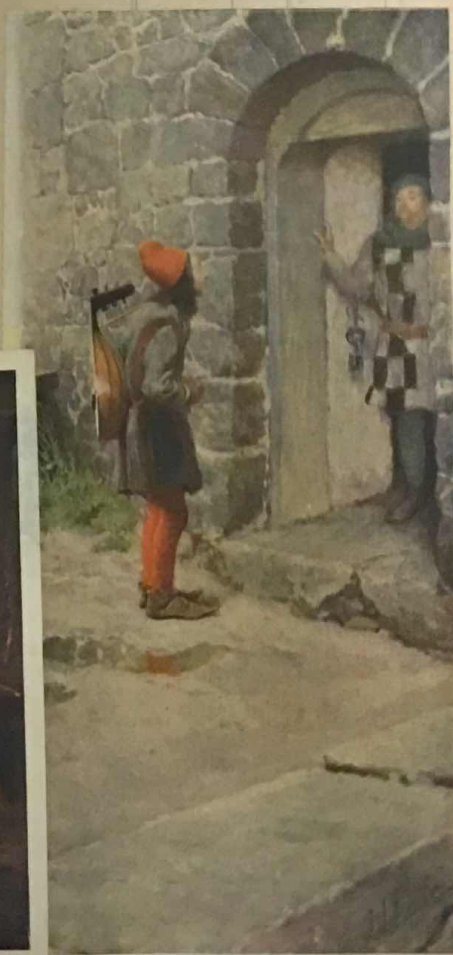
BQ



DANCE OF THE BUFFONS IN MEDIEVAL TIMES



"I SEE THOU'RT RICH, MINE HOST!"



AT THE GATE OF THE CASTLE



J. FORBES ROBERTSON AS HAMLET.

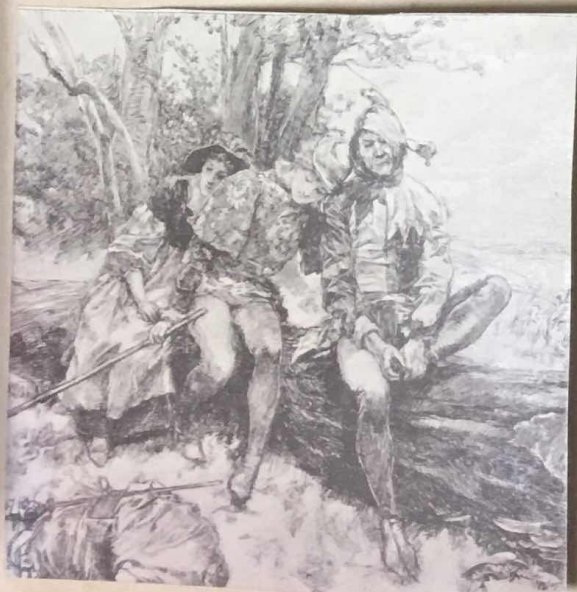


PERDITA'S FOSTER-RELATIVES—Act IV., Scene II.





"God Rest Ye, Merry Gentlemen"





Painting by N. C. Wyeth

HERE WAS A SOUND OF TRAMPING OUTSIDE AND THE CROWD CAME SOLEMNLY IN



Beatrice's robe is a gorgeous peacock affair of dark blue and dull gold stenciling on gray, with sleeves of gold, and at the side of the skirt, a long inset of purple chiffon over turquoise blue chiffon. Benedick is garbed in gray velvet with an elaborate pattern in gold stencil and a full-length vest of brilliant salmon velvet with bright gold stenciling, the whole outlined with brown lace.



DANTE ON THE ANNIVERSARY OF BEATRICE'S DEATH

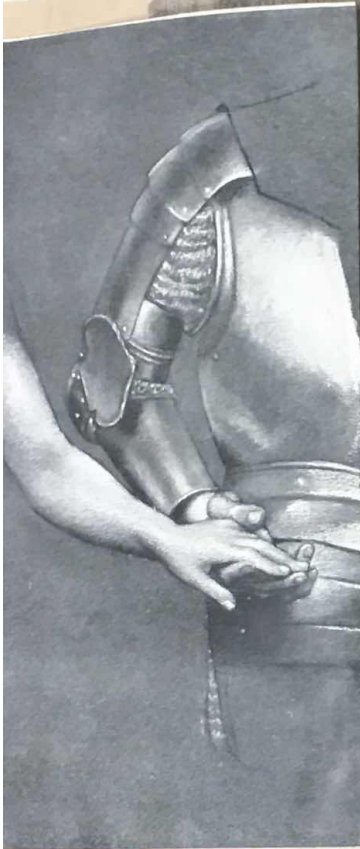
"ROSALIND AND ORLANDO"
BY HAROLD SPEED



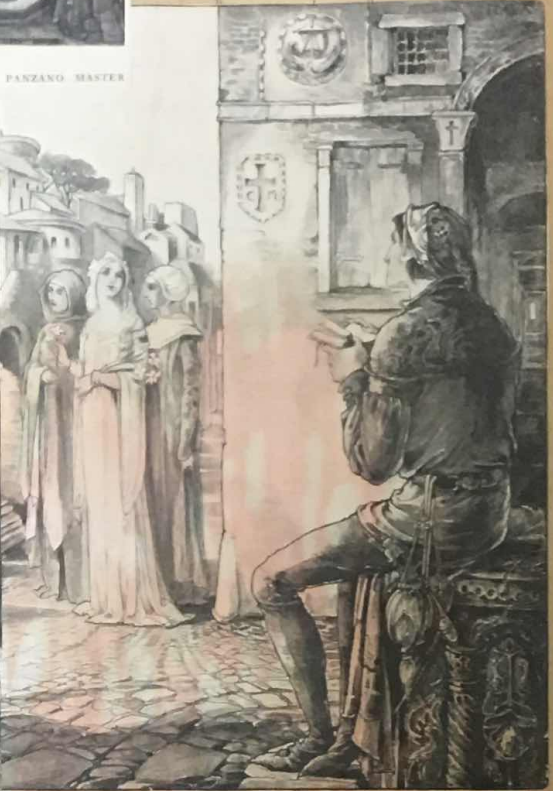
"HAMLET AND THE KING" FRANK O. SALISBURY



FIG. 14. ANDREA'S "PRESENTATION OF THE VIRGIN" LAST SEEN IN THE KAULBACH SALE. FIG. 15. "MADONNA" BY THE PANZANO MASTER



KING RICHARD II. AND HIS CHILD-QUEEN



THE SECOND MEETING OF DANTE AND BEATRICE



THE BURGESS OF CALAIS BEFORE EDWARD KING OF ENGLAND



La Esfera

LOS DESPOSURIOS DE LA VIRGEN

Cuadro de Van der Weyden, que se conserva en el Museo del Prado



ILLUSTRATION (REDUCED) BY MAXFIELD FARRISH FROM "MOTHER GOOSE IN PROSE"
(CHICAGO: WAY AND WILLIAMS)
216

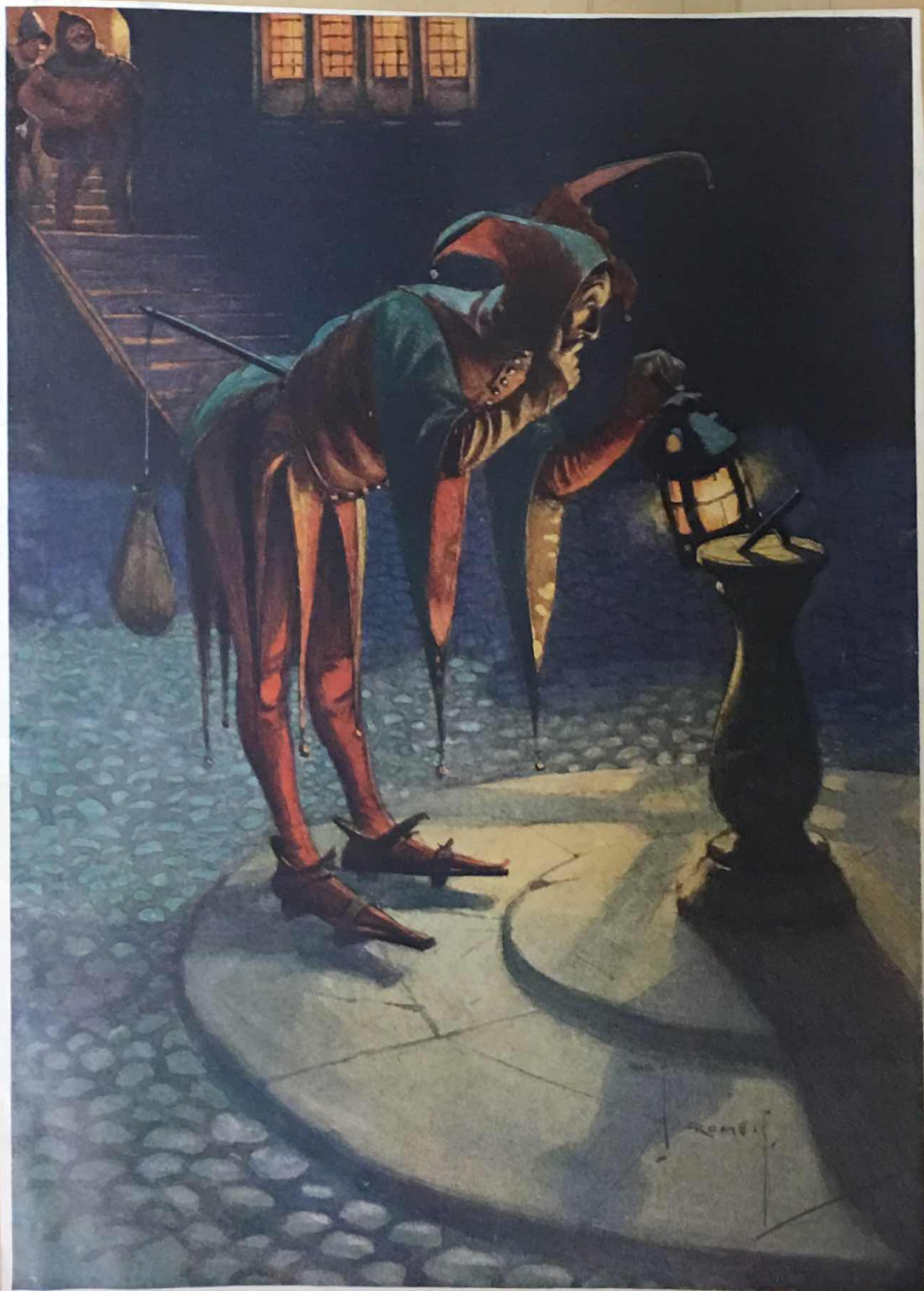


Drawn by Edwin A. Abbey, R.A.

Copyright, 1906, by Rogers and Brothers

ACT IV: SCENE I

FIRST APPARITION. "Macbeth! Macbeth! Macbeth! beware Macduff!"





TRIPTYCH

BY WALTER CRANE



"Edward IV. being Entertained by William Canynge, Mayor of Bristol, at his House in Redcliffe Street, Bristol, 1461."

By Ernest Board



FROM A
A
N
WAL
E
MR.



ALAIN CHARTIER

FROM A PHOTOGRAPH OF THE PAINTING BY G. BLAIR LEIGHTON
SEE TEXT, PAGE 11.



COLOR SYMBOLISM AND THE EMPLOYMENT OF STENCILING, TO SUGGEST WITH SOFTER BEAUTY THE STIFF ELIZABETHAN BROCADES, GOVERNED THE DESIGNING OF THE COSTUMES OF "MUCH ADO ABOUT NOTHING"



Hero wears a soft gray-blue velvet robe, into which the dull gold stenciling sinks, giving many pretty high and low lights; her confidante wears a gown of red-pink velvet with a stenciled shading of dull green, brown, and red; and Beatrice is garbed in pale green chifon stenciled in silver and all asparkle with rhinestones



MISS JULIA MARLOWE AND E. H. SOTHERN IN "JEANNE D'ARC"



THE QUEEN OF HEARTS



"MRS. KENDAL, MISS ELLEN TERRY AND MR. TREE IN 'THE MERRY WIVES OF WINDSOR.'" BY THE HON. J. COLLIER



THE CENTER PANEL



THE RIGHT-HAND PANEL



ERMETE NOVELLI

As Louis XI in Casimir Delavigne's play of that name



*in time of love and polity
That all things gynnoth waxen gay.*



"ST. GEORGE"

BY F. DEWEY WOOD



"THE QUEEN OF HEARTS."
FROM A PAINTING BY BYAM
SHAW



THE Queen of Hearts,
She made some tarts
All on a summer's day.
The Knave of Hearts,
He stole those tarts,
He stole them clean away.

The King of Hearts,
He missed those tarts,
And beat the Knave right sore.
The Knave of Hearts
Brought back those tarts,
And vowed he'd steal no more.

281



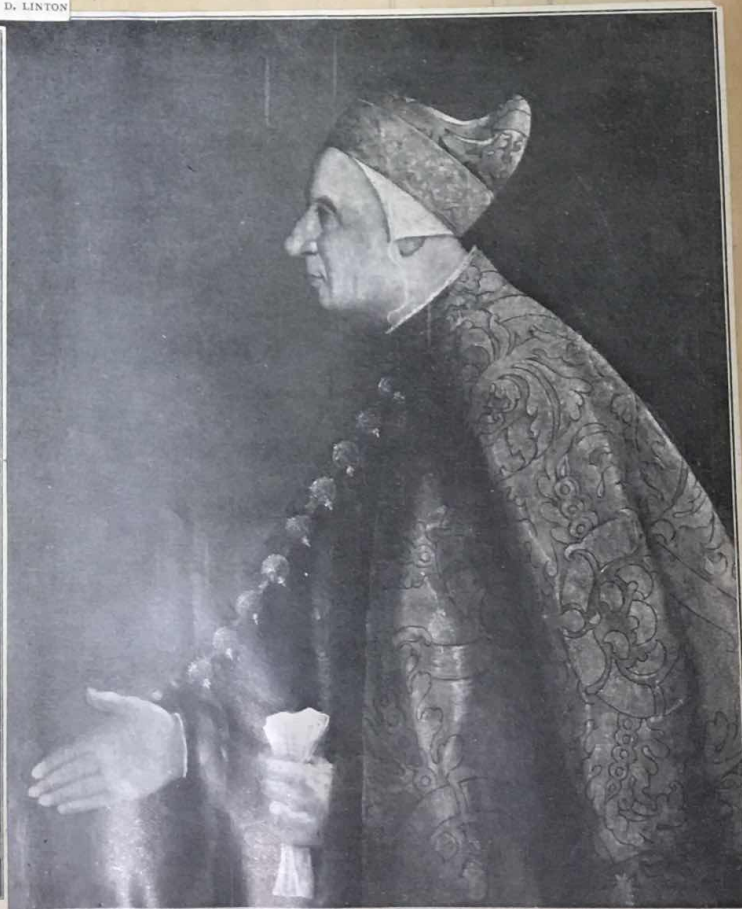
"BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON



From the original painting in the Louvre. See "Open Letters."

JEANNE D'ARC. BY JEAN-AUGUSTE-DOMINIQUE INGRES
(TIMOTHY COLE'S WOOD ENGRAVING OF FRENCH MASTER—XII)



Retrato de un «dux», magnífica obra del Ticiano, en el Museo del Vaticano



COSTUMES, FIFTH CENTURY.



JOHN CHITTY'S BAPTISM TO HER. - ADAM'S



MIDDLE AGE



"SHE HAD HEARD OLD DAMES TELL MANY TIMES."



SHAKESPEARE'S "CORDELIA."



Drawn by Louis Rhead.

THE APOSTLE OF ROME BAPTIZES AMIS AND AMILE.



Illustration for "Bunelmonte"
AS BEAUTIFUL AS THE ROSE OF DAWN

EUROPA XV-XVI CENT

EUROPE XV-XVI SECL

EUROPA XV-XVI



"LET THIS TELL OF MY LOVE WHILE I AM AWAY"





SHOW WREN'S MITRE AND CROZIER



HOW THE LYMER IS TO QUEST IN FOREST AND GLADE



Copyright, 1915, by Harper and Brothers

ACT III. SCENE IV.

GARDENER: "... and Bolingbroke hath seiz'd the wasteful king—O! what pity is it,
That he had not so trimm'd and dress'd his land,
As we this garden."



CVNIZZA

BY THE WINDOW, SPINNING FLAX FOR A BRIDAL GARMENT



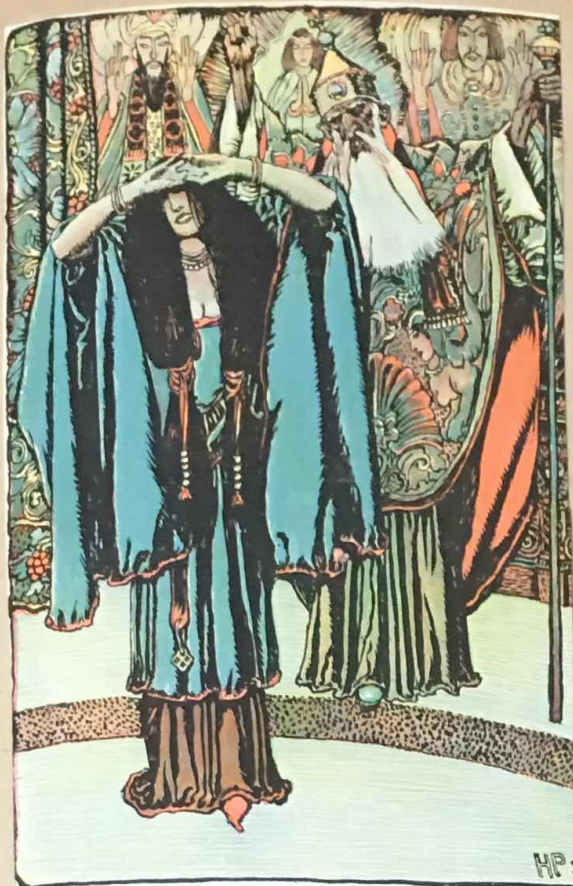


E. H. SOTHERN AS HE APPEARED IN "IF I WERE KING," ONE OF THE SEASON'S FEW GREAT HITS—HIS CHARACTER WAS THAT OF FRANÇOIS VILLON, THE POOR POET, BUT THE PICTURE SHOWS HIM AFTER HE HAD BEEN ELEVATED TO A POST OF GREAT, IF FLEETING, POWER THROUGH THE WHIM OF KING LOUIS XI.



EUROPE, XV. CENTURY.





TRUTH IN THE TEMPLE



TRUTH LEAVES THE FAIRIES' WONDERLAND



TRUTH BEFORE THE KING

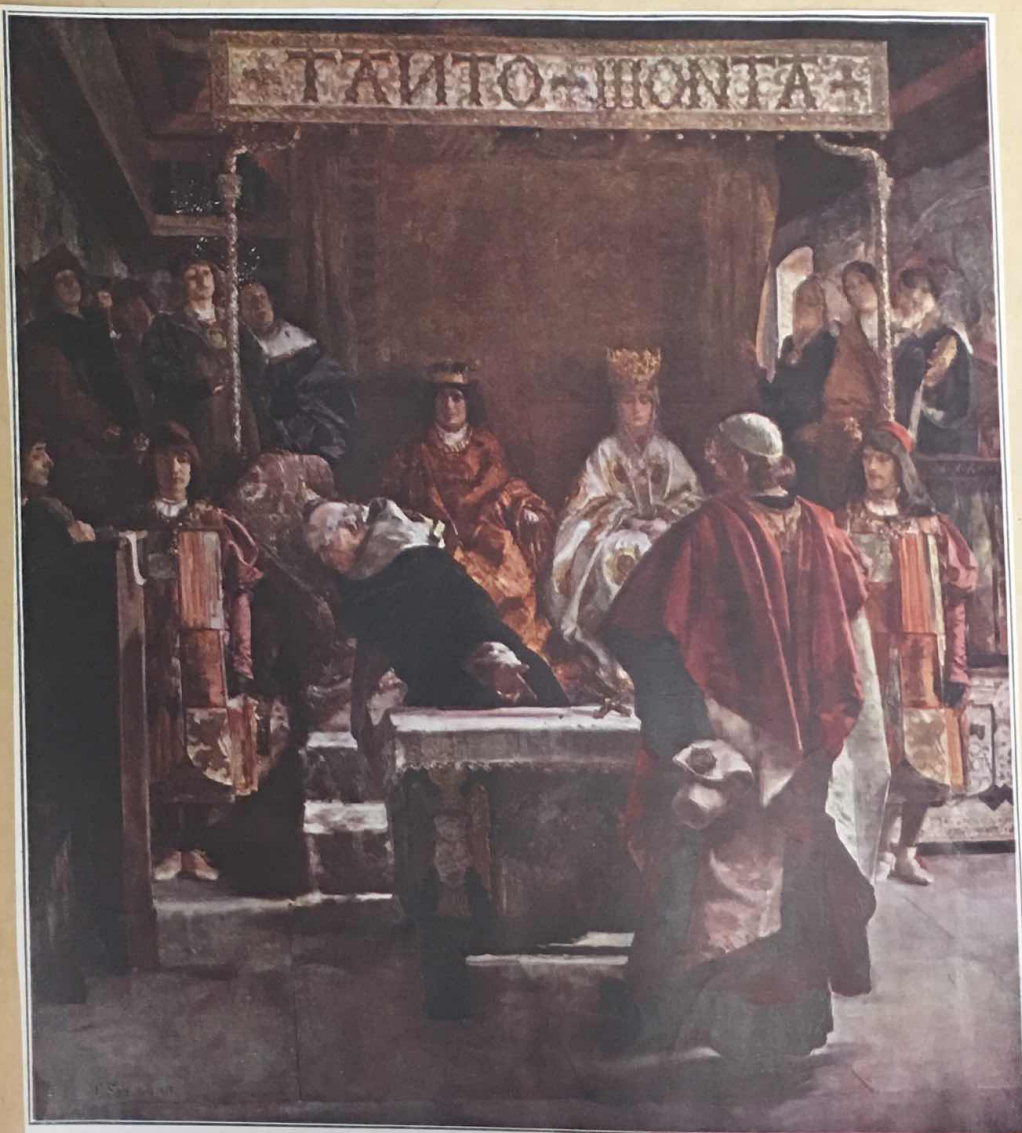


TRUTH IN THE FOOL'S LODGE



«El beato Jofré amparando á un loco», cuadro de Sorolla, que se conserva en el Hospital Provincial de Valencia

VALENCIANOS ILUSTRES



«La expulsión de los judíos de España», cuadro original de Emilio Sala, que se conserva en el Museo de Arte Moderno



PAINTING BY ALFRED DELENCQ
FIRST REPRODUCTION, THROUGH THE COURTESY
OF MRS. BENJAMIN TRAW, PARIS

FATE DIRECTS THE FALTERING FOOTSTEPS OF COLUMBUS

Rebuffed on every hand, the weary dreamer, with his son, Diego, comes to the Convent of La Ribida. The sympathetic prior, Juan Pérez, formerly father confessor to Queen Isabella, intercedes for him at court, and Spain finally sponsors the great Voyage of Discovery.

© NATIONAL GEOGRAPHIC SOCIETY
SUPPLEMENT, 1928
NATIONAL GEOGRAPHIC MAGAZINE



Painting by Marion Powers

THE PRINCE AND THE PAUPER—TOM'S FIRST ROYAL DINNER

"When he had finished his dessert, he filled his pockets with nuts; but nobody appeared to be aware of it."



SIR THOMAS MORE

BY RUBENS

In the Prado, Madrid



COPYRIGHT 1892 BY PHOTOGRAPHISCHE GESELLSCHAFT

FALSTAFF AND BARDOLPH

KING HENRY IV, PART I, SCENE III

(FROM THE PAINTING BY GRUETZNER)



BY PERMISSION



KATHARINE OF ARAGON



HENRY HOWARD



ANNE BOLEYN

Portraits from "English Literature, An Illustrated Record"



MARIE STUART AT THE AGE OF NINE.
From a portrait painted by Catherine de Medici.



There was a jol'y miller lived on the River Dee, He worked and sang from morn till night, No lark more blithe than he,
And this the burden of his song for ever us'd to be, "I care for nobody, no, not I, and nobody cares for me!"



Hark! Hark! the watch-dogs bark, The beggars are coming to town,

Some in rags and some in jags, And some in velvet gown



"SHE WAS MY ONLY SWEETING."



Tom, Tom, the piper's son, Stole a pig and away he ran

The pig was eat and Tom was beat And Tom went roaring down the street



Courtesy of Durand-Ruel

"WOMAN IN A WHITE BONNET" BY ANTONIO MORO

Antonio Moro was born in Utrecht. He changed his name of Ant. the patronage he enjoyed from the Spanish conquerors of Holland painter to the nobility, as a result of his position as court painter to portraits as this of the substantial burgher class.



PORTRAIT OF A YOUNG WOMAN

BY HANS HOLBEIN

At the Hague



Archbishop Laud.

the portrait of Laud's Palace, painted by Vandyke. By permission of the Archbishop of Canterbury.



POPE LEO X.



EUROPE XVITH JAHR^T



EUROPEAN COSTUMES. XVTH CENTURY



FRANKREICH XVITH JAHR^T



"SHE HAD HER HEART'S DESIRE."

FRANCE XVITH SIECLE



Ing. Furman. Dubas, et 1^{re} Paris.



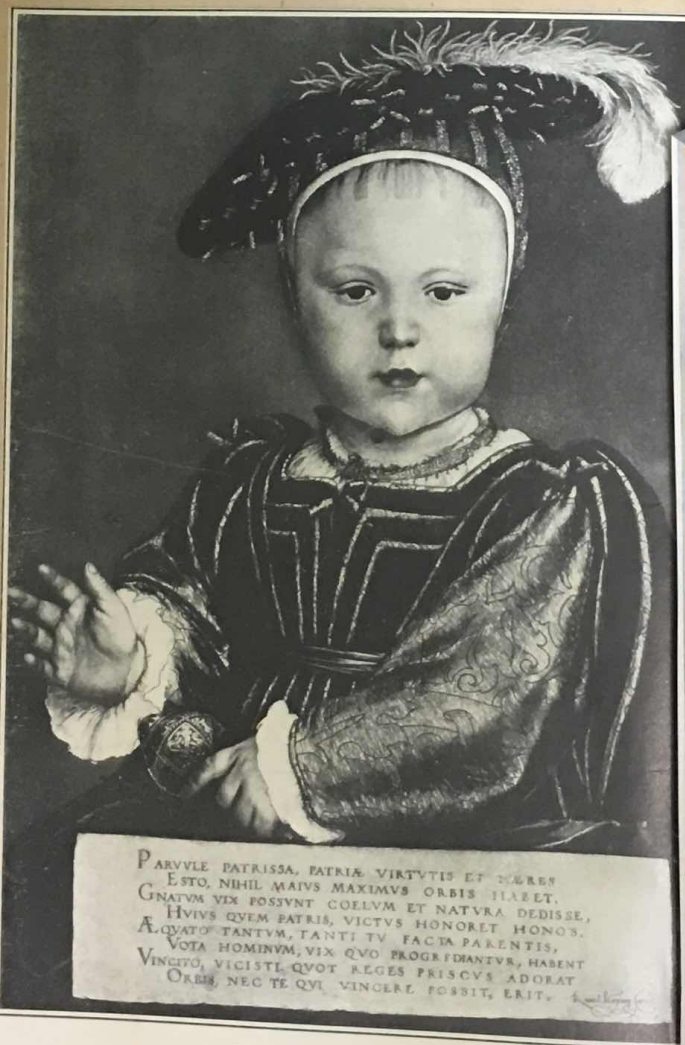
Copyright, 1905, by Geo. W. Jacobs & Co.
CESARIO, FROM "SHAKESPEARE'S
SWEETHEART"



INFANTA JUANA (ARCHDUCHESS JOANNA), DAUGHTER
OF GEORGE OF CLEVES. THE SUBJECT OF THIS PAINTING IS NOT POSITIVELY
CATALOGUED AS A PORTRAIT OF THE INFANTA
From a photograph by the Berlin Photographic Company of



MARGUERITE DE VALOIS
BY FRANÇOIS CLOUET



EDWARD VI. AS A CHILD—HOLBEIN



Ana de Cleveris, cuarta esposa de Enrique VIII de Inglaterra, que acabó trágicamente con el poder sin haber sido coronada. Retrato pintado por Hans Wertinger, y que ha sido vendido hace pocos días en las Galerías Christies, de Londres.



Courtesy of the Toledo Museum of Art

PORTRAIT OF CATHERINE HOWARD BY HOLBEIN

This portrait of Catherine Howard, fifth wife of Henry VIII, is in the collection bequeathed to the Toledo Museum by the late Edward Drummond Libbey. The painting was seen in the loan exhibition at the Reinhardt Galleries in New York last winter



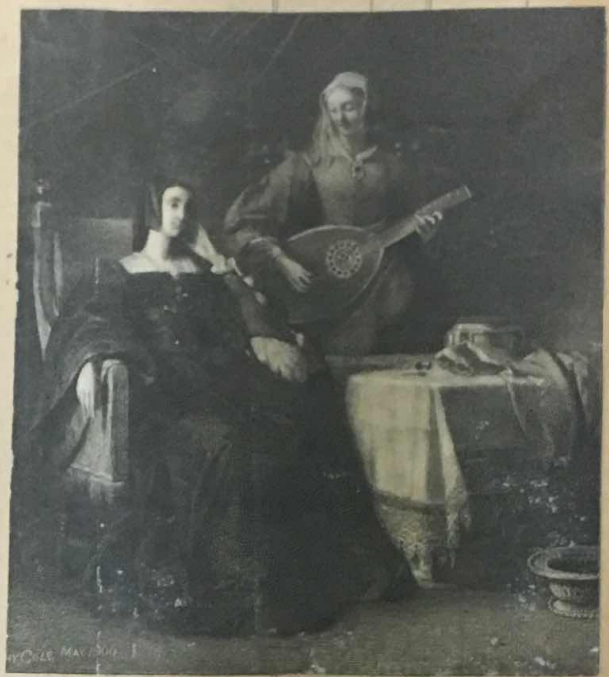
JANE SEYMOUR—HOLBEIN



FALSTAFF AT THE BOAR'S HEAD TAVERN

KING HENRY IV., PART II, ACT II, SCENE IV

(FROM THE PAINTING BY GRUETZNER)



KING EDWARD VI.
FROM "KING EDWARD VI." COURTESY OF BPT
DUTTON & CO. LTD



CHRISTOPHER PLANTIN



MACAULEY READING HIS TRANSLATION OF DIODORUS OF SICILY TO FRANÇOIS I.



The Banner of the "Confederate Lords," Which Bore a Crude Painting of Darnley's Murdered Body and Which Played an Important Part in the Rebellion Against Queen Mary, That Led to Her Subsequent Execution.



Another Banner of the Rebellion Showing Queen Mary as a Siren and Bothwell, Her Husband, as a Running Away.



The Strange and Morbid Memento Mori, or Reminder of Death, Which Beautiful Queen Mary Carried With Her and Wore Almost Constantly — a Symbol of Her Unhappy Destiny.



Copyright in the National Portrait Gallery, London

Rare Print of Lord Darnley, Which Historians Consider Perhaps the Best Likeness of and Below It Darnley's Son, King James VI of Scotland and I of England, Showing the resemblance to Darnley, Which Was One of the Most Effective Arguments in Putting to the Story That He Was Not Darnley's But That of Queen Mary's Favorite, R



MISS ROSINA BRANDRAM AS "QUEEN ELIZABETH" IN "MERRIE ENGLAND" AT THE SAVOY



Murder of Rizzio, Queen Mary's Favorite, by her Husband, Lord Darnley, and His Friends. Darnley is the Figure Entering With Drawn Sword Through the Curtains.

From the Painting of the Historic Incident by Conradin, the Distinguished European Artist.



RALEIGH TAKING THE ISLE OF TRINIDAD.

The Quaint Elstracke Engraving of Lord Darnley and Mary Queen of Scots, Reproduced from the Original in the British Museum.



THAT CLOAK EPISODE

IN MEMORY OF WHICH, ELIZABETH AFTERWARDS GAVE SIR WALTER ABOUT A QUARTER OF THE NEWLY DISCOVERED AMERICA.



From the painting by Frans Pourbus the Younger. Half-size plate engraved by H. Broun.
From a photograph, copyright, 1905, by Thomas E. Mann

ISABELLA OF SPAIN (IN THE DUTCH ROOM)



«Retrato de Isabel de Francia», cuadro original de Pourbus, que se conserva en el Museo del Prado

Addison Mizner
Palm Beach, Fla.

Addison Mizner
Palm Beach, Fla.

Precio: Una peseta



RETRATO DE UN PRÍNCIPE ESPAÑOL (siglo XVI), propiedad de los señores Torres Martín, de Mad



JACQUELINE DE CAESTRE, WIFE OF JEAN-CHARLES DE CORDES.



PORTRAIT OF ELIZABETH OF AUSTRIA. BY FRANCOIS CLOUET.



MOSEN PIERRES DE PERALTA
Hijo del Rey de Navarra y fundador de la Casa de Falces

Abuelo del primer marqués de Falces, fué este segundo Mosén Pierres de Peralta, á quien la delicada inspiración de Van Dyck le presenta en este cuadro rodeado de la arrogante elegancia que adornaba á los magnates de su época. Hijo del generalísimo de su estirpe, como tal heredó los ilustres títulos de su padre. A ellos hubo de añadir el condado de San Esteban de Lerín.



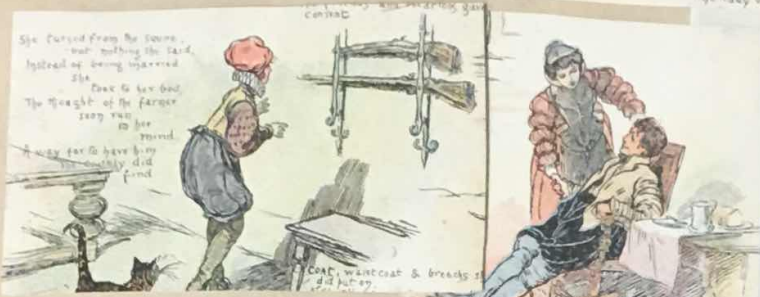
BISHOP FISLIER



PRINCESS ELIZABETH AFTERWARD QUEEN OF BOHEMIA" BY C. JANSSEN BOUGHT BY MR. CATHOLINA LAMBERG



Raleigh, the Founder of the Manned Club



She turned from the source
near nothing she said
Instead of being married
She
Dare to her God
The thought of the father
very true
to her
mind
A way far to have him
did find

Coat, waistcoat & breeches
did put on

The lady went home with a



A wealthy young squire of Tander
we hear
He courted a nobleman's daughter
So fair



KERAY'S SKETCHES OF A MEDIEVAL PAGE, FOR A FANCY-BALL COSTUME
(See Miss Lucy W. Baxter's introduction to the first paper in the November CENTURY)

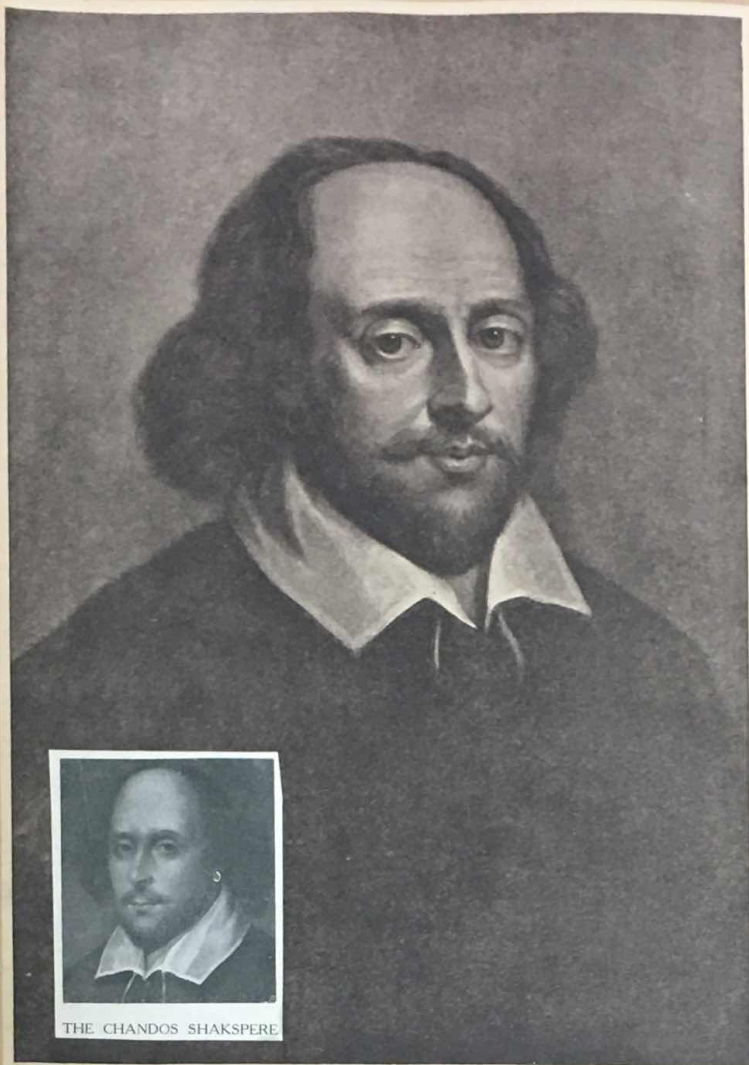


PORTRAIT OF A LADY
(In possession of Jane van Allen, Esq.)



BY MIERREVELDT

3. PHOTOGRAPH—See 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



THE CHANDOS SHAKSPERE

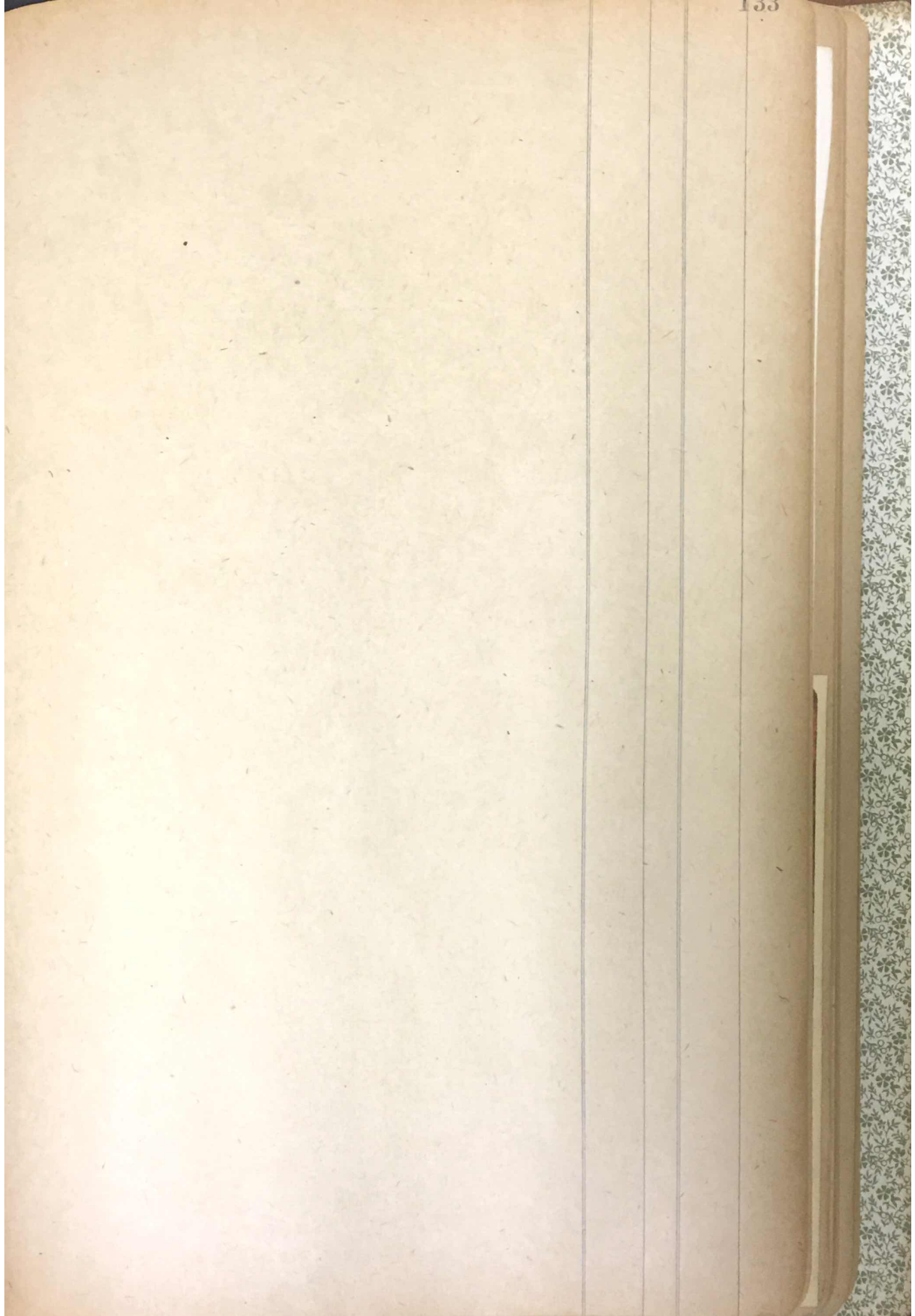
WILLIAM SHAKESPEARE
(AFTER THE CHANDOS PORTRAIT)

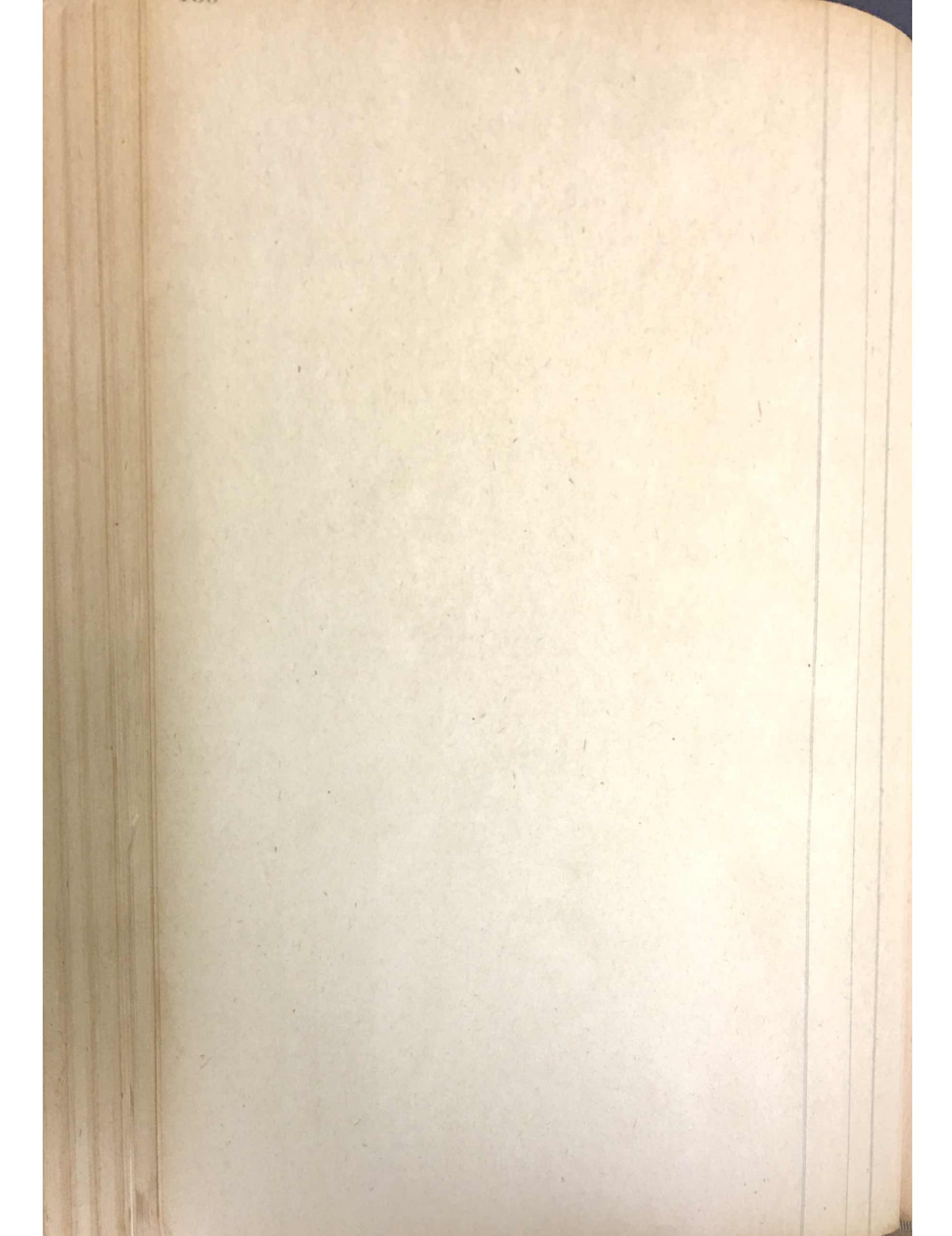


Cuadro del pintor quetzalcoatl Sánchez Galván, fechado en 1599, de inapreciable valor histórico y artístico, que ha sido descubierto en el Museo Arqueológico Nacional de Madrid













A COURT BALL IN THE REIGN OF HENRI III. FROM A CONTEMPORANEOUS PAINTING.



THEY WENT WESTWARD TOWARD THE SUMMER PAVILION



OVER

Mr. Lytton appears as the Earl of Essex, who discovers Raleigh's love affair



HENRY III AND HIS PETS. FROM A PAINTING BY HERMANN LEON



CATHERINE INTERCEDING FOR THE DUKE DE GUISE WITH HENRY III.

ROPA XVIITH CENT

EUROPE XVIITH SIECLE

EUROPA XVIITH JAHRH



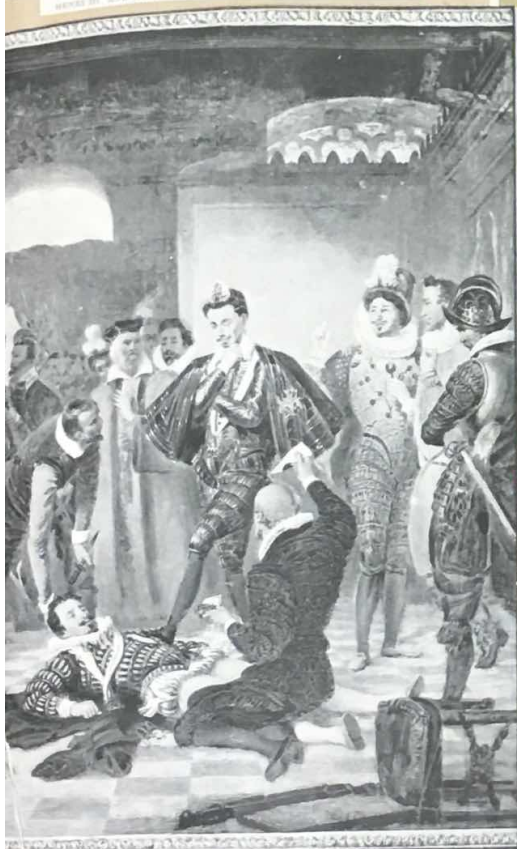
Isabella Job

King Francis I and his son

FRANCE XVIITH CENT

FRANCE XVIITH SIECLE

FRANKREICH XVIITH JAHRH



ASSASSINATION OF THE DUKE DE GUISE. FROM A PAINTING BY ECKSTE



FRENCH COSTUMES OF THE TIME OF HENRY III.



Arabella Stuart. Etat. 13.



Illustration for "In Urethra's Garden."

HER LOVERS THREE PRAISED HER



"OH, KATE, KATE!" HE CRIED



EUROPA XVITH CENT^Y EUROPE XVI^E SIECLE EUROPA XVI^{TES} JAHR^E





"THE QUEEN AND THE PAGE"
BY MARIANNE STOKES

(By permission of George McCulloch, Esq.)



PORTRAIT OF GIOVANNA DEGLI ALBIZZI, WIFE OF LORENZO DE' MEDICI
• GHIRLANDAIO (1449-1494)

A marvelous example of the few existing easel pictures of the great Italian Primitive.



Courtesy of Mr. Clarence H. Mackay

PORTRAIT OF A YOUNG MAN BY SANDRO BOTTICELLI

This small panel, measuring approximately eleven by fifteen inches,
is one of the most important Florentine portraits in America

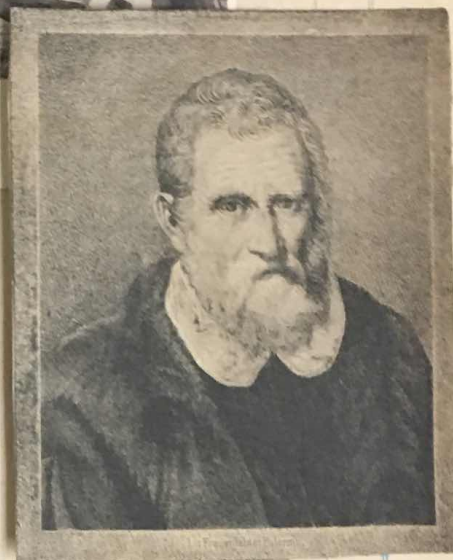




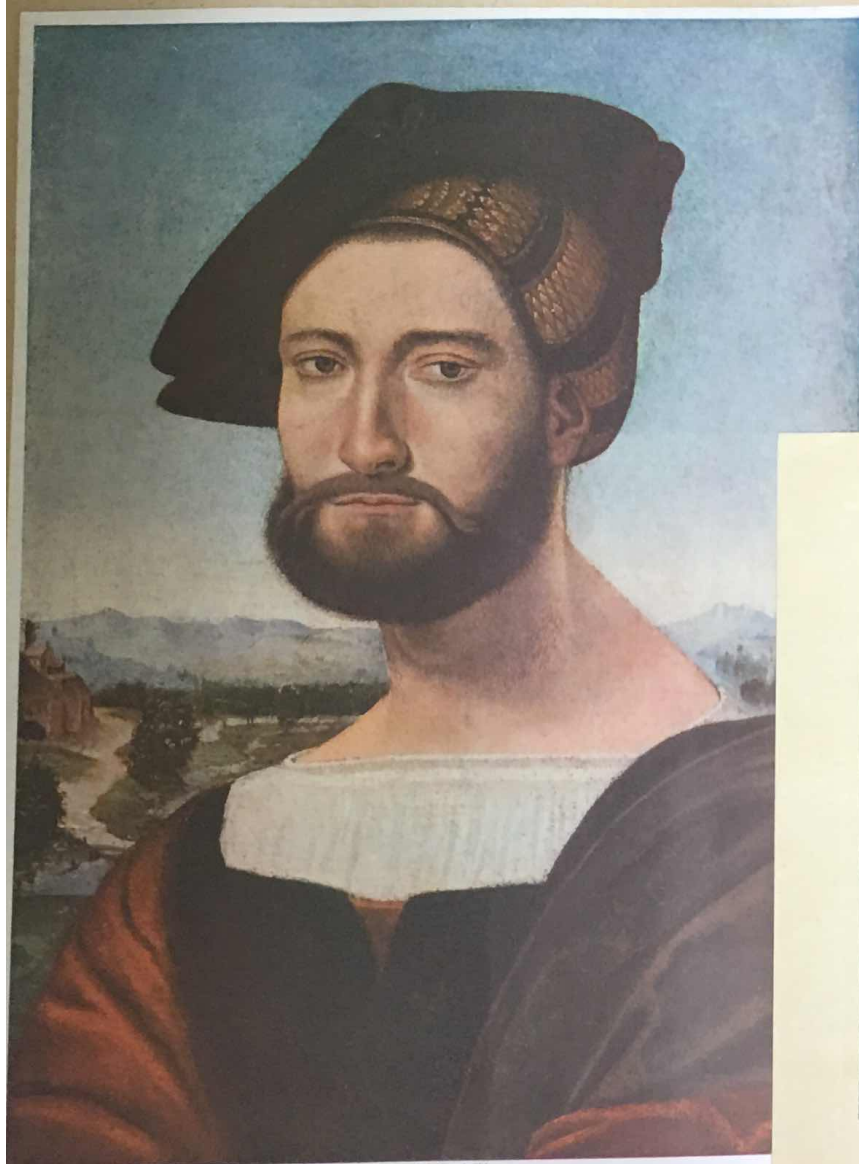
HAMLET AND THE ACTORS
HAMLET, ACT III, SCENE II
(FROM THE PAINTING BY VON CZARCHORSKI)



Bust of a young man, by Antonello da Messina, Sic. 1430-1479. From the John G. Johnson collection



MARCO POLO.



Courtesy of J. Gouda

PORTRAIT OF GIULIANO DEI MEDICI, DUC DE NEMOURS

This portrait, unknown to scholars until recently, was formerly in the Barberini and Chigi collections and is now privately owned in this country. In the accompanying article Dr. Van Marle claims it as a work of Raphael painted about 1505



JACOPPO TATTI SANSONINO

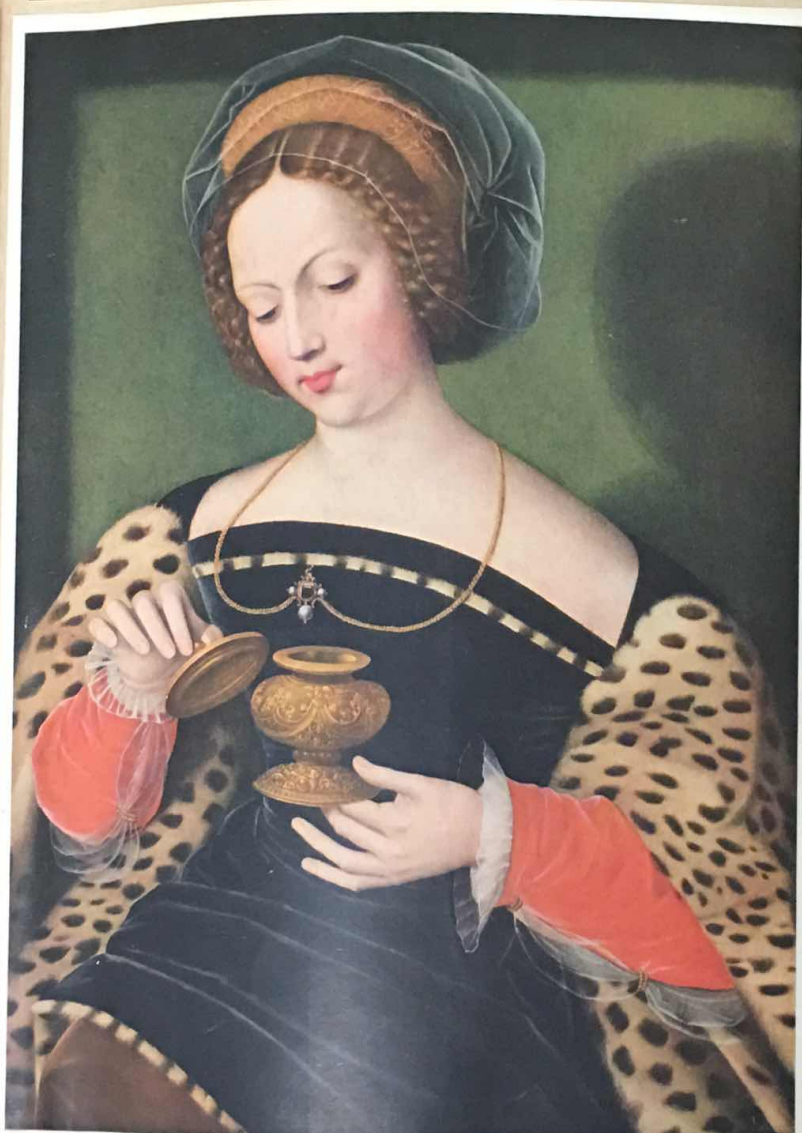
BORN 1479. DIED 1570. ARCHITECT OF CHURCH OF SAN GIOVANNI OF THE FLORENTINES, ROME, LIBRARY OF ST. MARK, PALACE OF THE CORNARI, AND CHURCHES OF SAN FANTINO AND SAN MARTINO IN VENICE

Compliments of Samuel Cabot Inc.



STUDY FOR "BOCCACCIO; THE OPENING
SCENE IN THE DECAMERONE"

BY SIR JAMES D. L.



Courtesy of the Metropolitan Museum of Art

"GIRL WITH CHERRIES," PAINTED BY AMBROGIO DI PREDIS

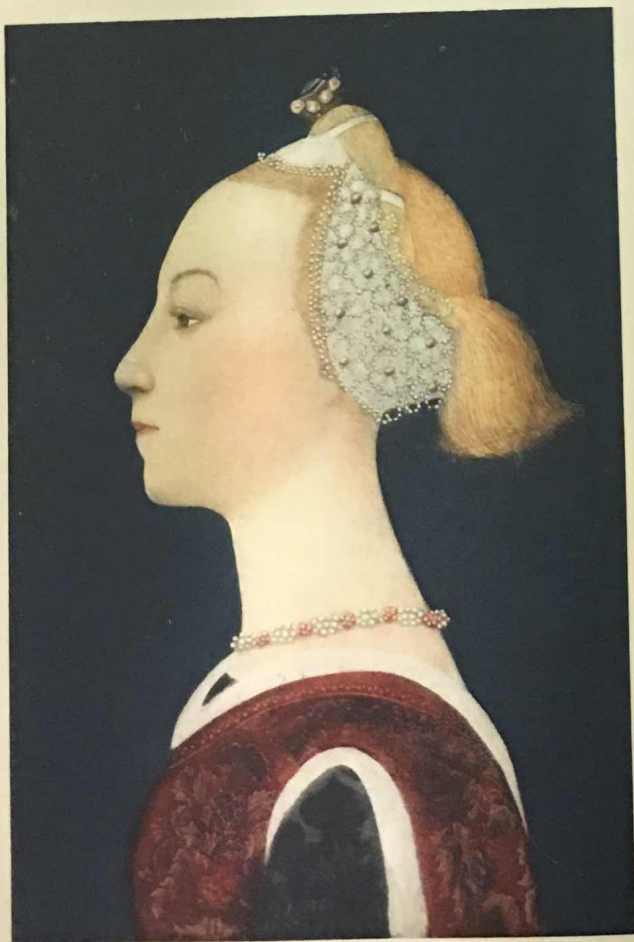
Ambrogio di Predis of Milan was born between the years 1450 and 1456 and died some time after 1506. He was one of the assistants of Leonardo da Vinci and his paintings have at times approached so closely the style of his master that they have even borne attributions to Leonardo himself. This was the case with the present picture, the "Girl with Cherries," which was formerly thought to be the work of Leonardo until in 1906 Mr. Roger Fry established its identity as a painting by Ambrogio di Predis. This picture was at one time included in the collection of Sir J. S. Robinson and came into the possession of the Metropolitan Museum of Art through the gift of the late Henry G. Marquand in 1890. The painting is on a panel of wood of which the dimensions are nineteen and one-quarter inches by fourteen and seven-eighths inches.



MICHELANGELO BUONARROTI

BORN IN FLORENCE, 1474. DIED IN ROME, 1564. ARCHITECT OF LIBRARY AND SACRISTY OF S. LORENZO, FLORENCE; DOME OF ST. PETER'S, FARNESE PALACE, AND PALACE OF THE CONSERVATORS, CAPITOL, ROME

Compliments of Samuel Cabot Inc.



DOMENICO VENEZIANO
AN ENGRAVING OF AN 18TH CENTURY - 1681

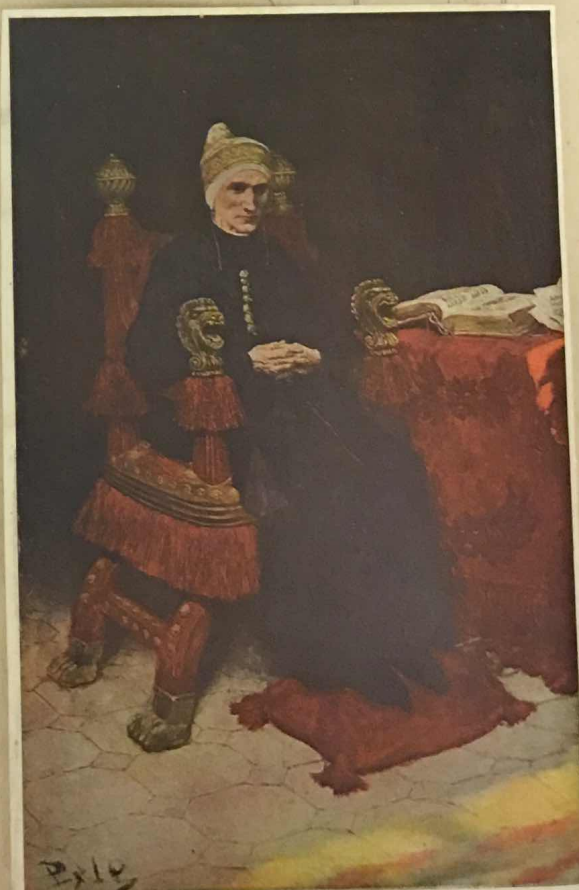


Illustration for "The Island of Enchantment"

THE DOGE SAT ALONE IN A GREAT CARVEN CHAIR



DOGE LEONARDO—BELLINI



«La Virgen María adorada por dos santos», cuadro original de Petrus Christus, que se conserva en el Museo de Francfort



ROMEO AT THE TOMB OF JULIET.



A VENETIAN PASTIME—FEEDING THE DOVES.

Luini—Lombardy Painter



"Portrait of a Lady"
by Bernardino Luini



P. S. DEL PIONERO



50 BURGOS: Catedral, Capilla del Condestable,
"La Magdarena". Por Leonardo da Vinci. Siglo XV.

A MOST characteristic painting by this famous Italian who, to many, carries the charm and mystery of Leonardo da Vinci.



FILIPPO BRUNELLESCHI
BORN MCCCLXXVII. DIED MCDXLVI. NATIVE OF FLORENCE. ARCHITECT OF THE DOME OF THE CATHEDRAL, PITTI PALACE, PIAZZA CHAPEL, AND HOSPITAL OF THE INNOCENTS IN FLORENCE

Compliments of Samuel Cahot Inc.



GHIRLANDAIO
FROM "THE NATIONAL GALLERY"
(FREDERICK WARNE & CO.)

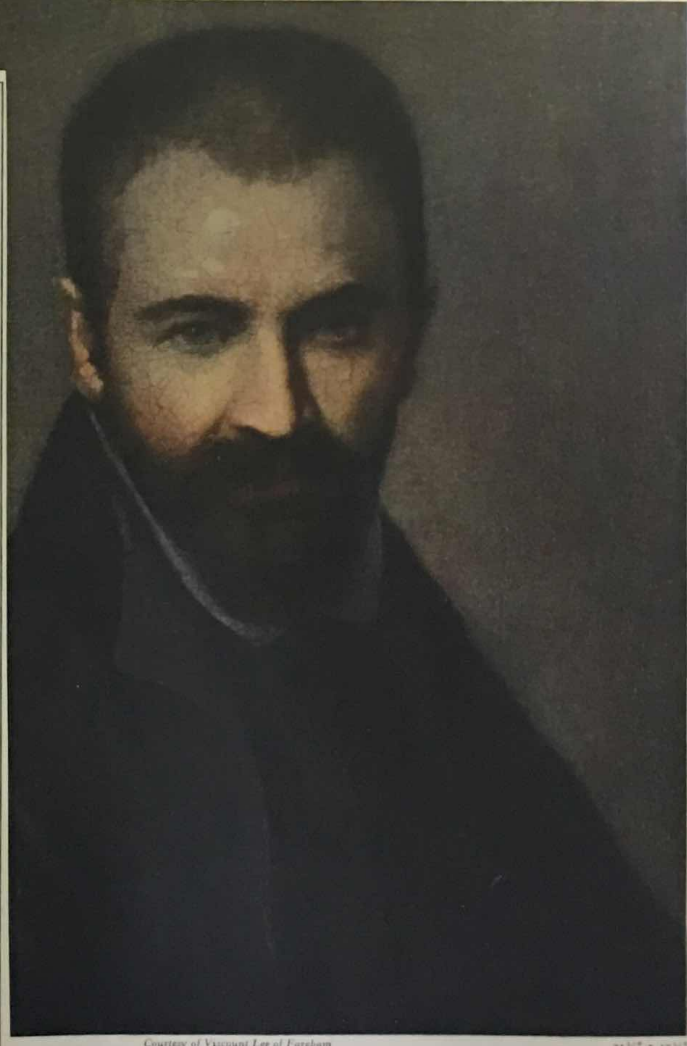


GIULIO ROMANO
BORN 1492. DIED 1546. ARCHITECT OF VILLA MADAMA AND PALACE OF CICCIAPORCI ON STRADA DI BANCHI, ROME, AND PALAZZO DEL TÈ AT MANTUA

Compliments of Samuel Cahot Inc.



MADONNA—BOTTICELLI



Courtesy of Viscount Lee of Fareham

21 3/4" x 17 3/4"

PORTRAIT OF A MAN BY CORREGGIO

Believed to be a self portrait, this work is unique as no other portraits by Correggio are known; its self-revelatory quality is reminiscent of Rembrandt

over



Lent by Carrara Gallery, Bergamo. Photo Anderson

PISANELLO PORTRAIT OF LIONELLO D'ESTE, ONE OF MANY MASTERPIECES LENT BY ITALY TO THE BURLINGTON HOUSE EXHIBITION IN LONDON



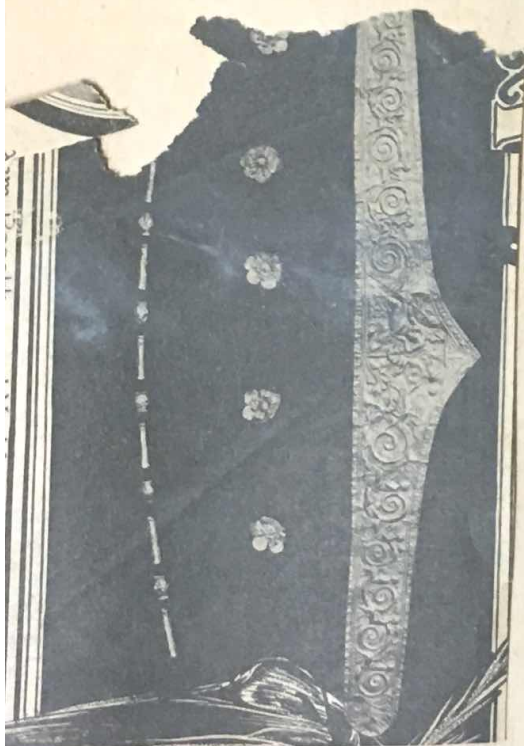
ANTONIO POLLAIUOLO. PORTRAIT



The Iron Crown of Lombardy.



and m. Rosettes and Necklace-beads in Dull Yellow Gold.







Collection of the Hon. Andrew W. Mellon
 PORTRAIT OF ISABELLA OF BURGUNDY BY ROGIER VAN DER WEYDEN



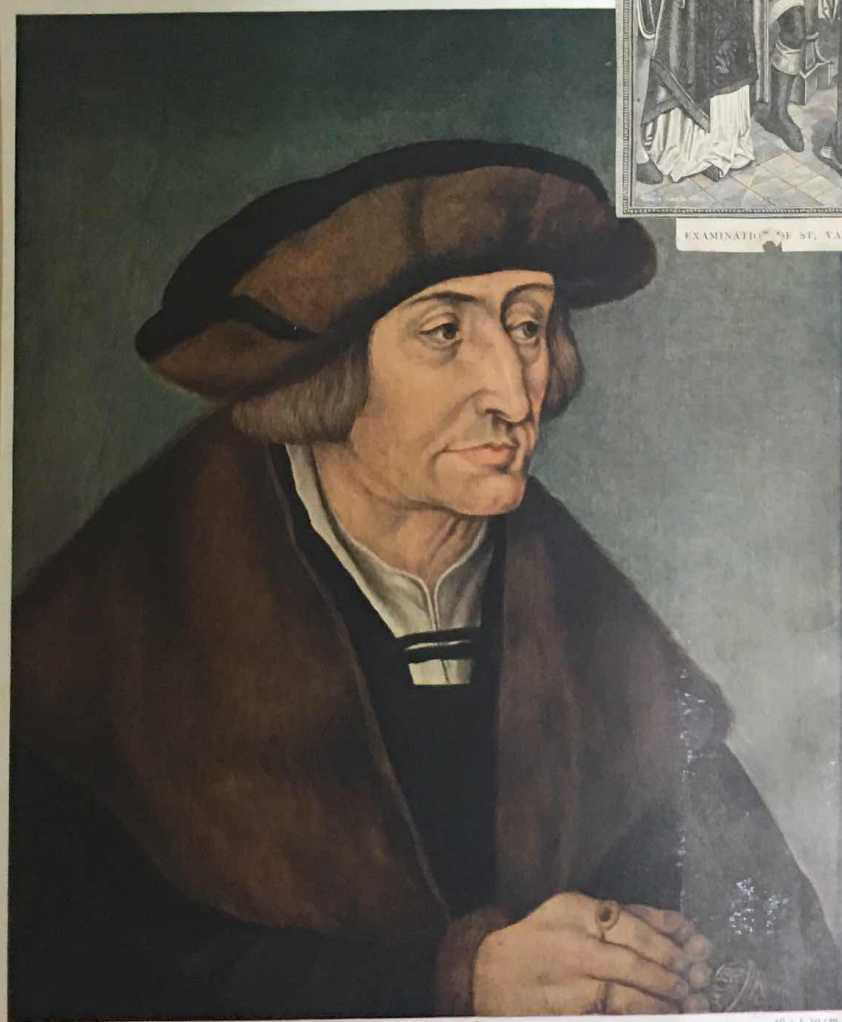
HUBERT VANEYCK
 FROM THE "JUST JUDGE"



EXAMINATION OF ST. VALENTINE, BY ZEIBLER



ST. CATHERINE—BY THE MASTER OF "THE DEATH OF MARY"



Courtesy of Bachnitz, Inc.

36 x 29 cm.

A NEWLY DISCOVERED PORTRAIT BY ALBRECHT DÜRER

The subject is Hans Hermann (1467-1528), bailiff of Kaufbeuren, 1505-1506. His escutcheon, painted on the reverse (see Editor's Page), was given him by Maximilian I in 1494. His family lived in Augsburg, which he visited during Maximilian's stay and where this portrait was painted in 1517. The panel is signed with Dürer's monogram in the center at the top.



Courtesy of the John G. Johnson Collection



KNEELING DONOR. BY THE MASTER OF "THE DEATH OF MARY."—[SEE PAGE 439]



ELISABETH BOELIUS
BERLIN ROYAL GALLERY



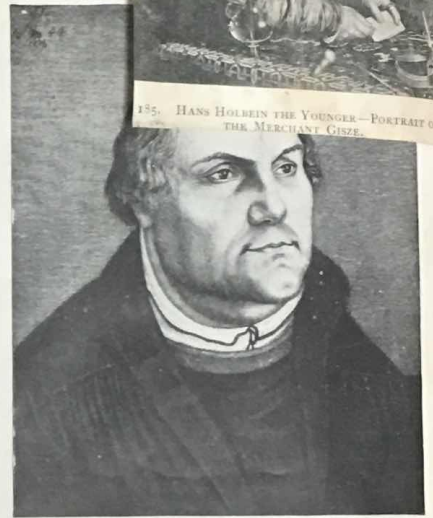
THE MEETING OF FAUST AND MARGUERITE.
FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY



"WOMAN WEIGHING GOLD," BY JOHANNES WOUTERZ



135. HANS HOLBEIN THE YOUNGER - PORTRAIT OF THE MERCHANT GISZE.



MARTIN LUTHER.



Courtesy of Viscount Lee of Fareham

10" x 12"

PORTRAIT OF A LADY BY THE MASTER OF THE ANGERER PORTRAITS

Once considered a work of Martin Schaffner, this painting is now given by Dr. Friedländer to the author of the portrait of Gregorius Angerer, dated 1519, in the Ferdinandeum at Innsbruck. The artist is an important member of the German school and this is one of his finest works



LUTHER AT HOME.



AMIRA TELLS AMIS OF THE TREACHERY OF ARDERI THE FROON



PORTRAIT OF A GOLDSMITH
HERMANNSTADT GYMNASIUM



MARGARET VAN EYCK 1489
BRUGES TOWN GALLERY



CECILIA, ONE OF THE MAIDS, WITH HER K. & PAGE.—[SEE PAGE 68.]



Courtesy of the Klenberger Galleries

PORTRAIT OF A GIRL BY HERMAN TOM RING

One of the less known portrait painters of Germany, this artist was the son and pupil of Ludger Tom Ring the Elder. He was born at Munster in 1521 and died in 1599.

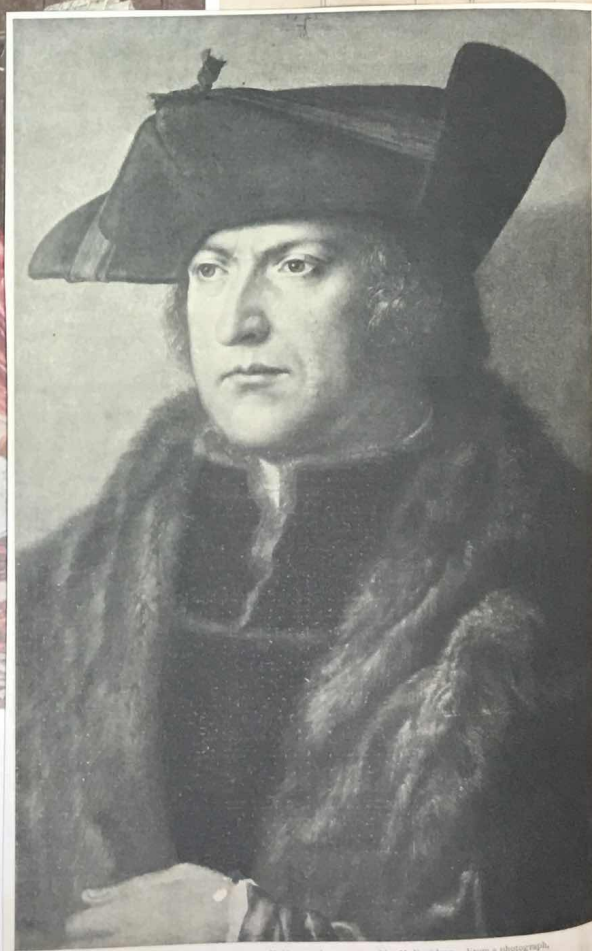


PHILIPPE LE BON BY VAN DER WEYDEN
(ANTWERP MUSEUM)



THE MERCHANT, by Hans Holbein

Though men wore satin and velvet, even in their business offices, Holbein, the great German portraitist, saw in this subject an iron determination and a shrewd intelligence beneath the rose color and lace. This picture hangs in the Emperor Frederick Museum in Berlin.



From the painting by Albrecht Dürer. Half-tone photo engraved by H. Davidson. From a photograph, copyright, 1903, by Thomas E. Mear.

PORTRAIT OF A MAN (IN THE DUTCH ROOM)



ST. BARBARA.—By the Master of "The Death of"

EUROPA XV-XVIE CENT

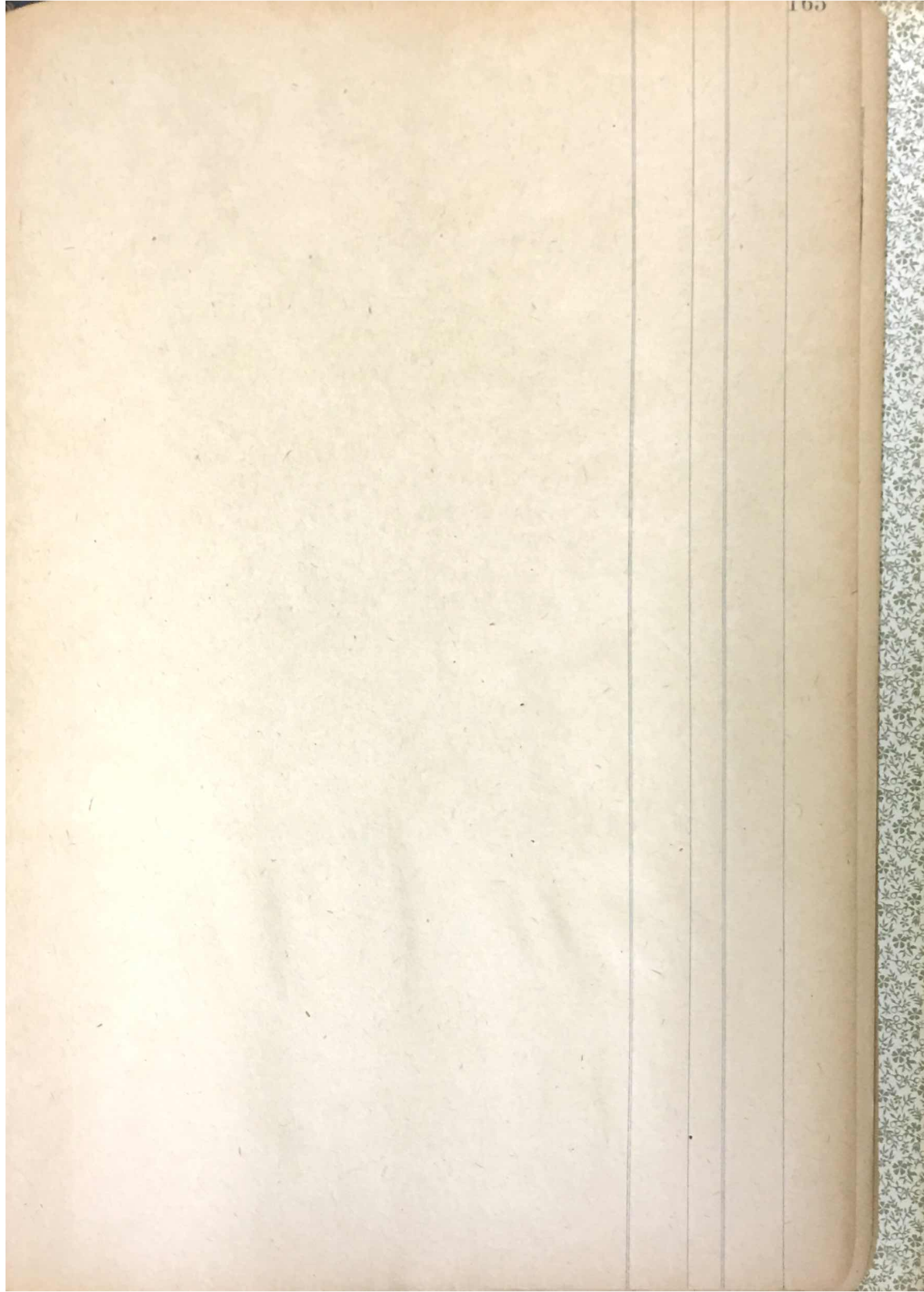
EUROPE XV-XVIE S^{cle}

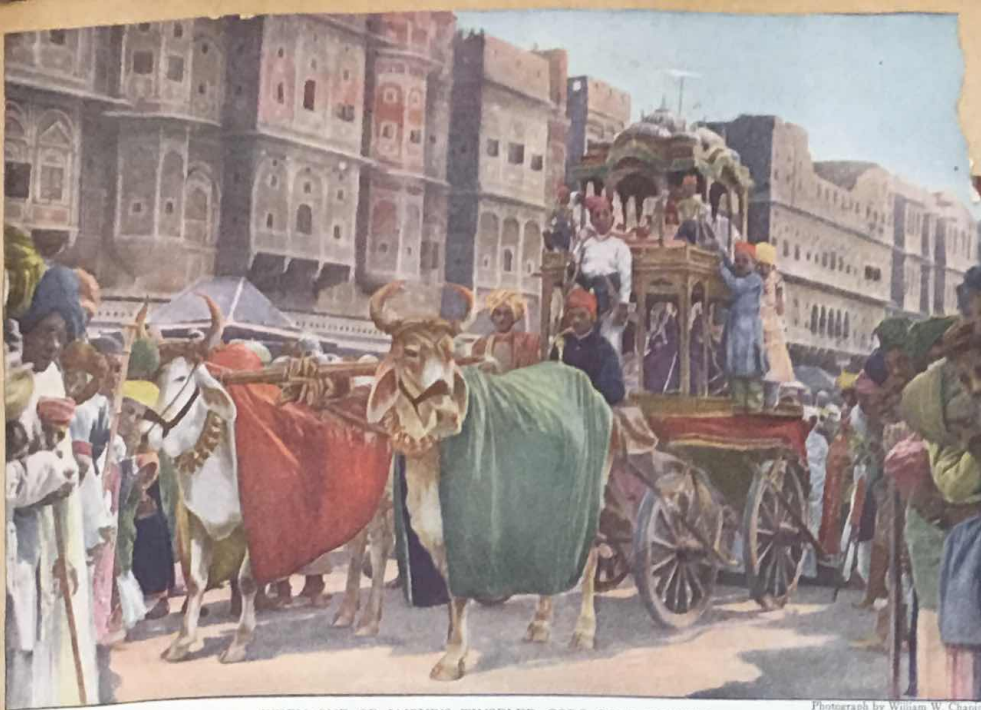
EUROPA XV-XVIE JAHRH



Werner lith.

Imp. Firmin Didot 1^{re} Paris

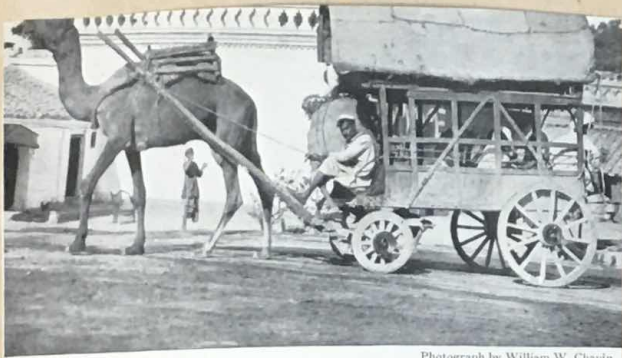




WHEN ONE OF JAIPUR'S TINSELED GODS GOES VISITING

Photograph by William W. Chapin

Paved streets, city water and gas lights cannot destroy the old-world charm of picturesque Jaipur, where the Maharajah has a thousand wives and a tank of crocodiles, and where the Hindu god is drawn through the city by bullocks blanketed in priceless coverings, while bright eyes, hid behind high lattices, look down in envy on a world of men.



Photograph by William W. Chapin

INSULT HARNESSED TO THE INJURED

The camel is accustomed to burdens. Without the twin loads which flank his sides the desert carrier seems gaunt and unimpressive. But to harness him between thills like a horse or a Belgian dog is the last indignity that breaks the camel's pride.



Photograph by Maynard Owen Williams

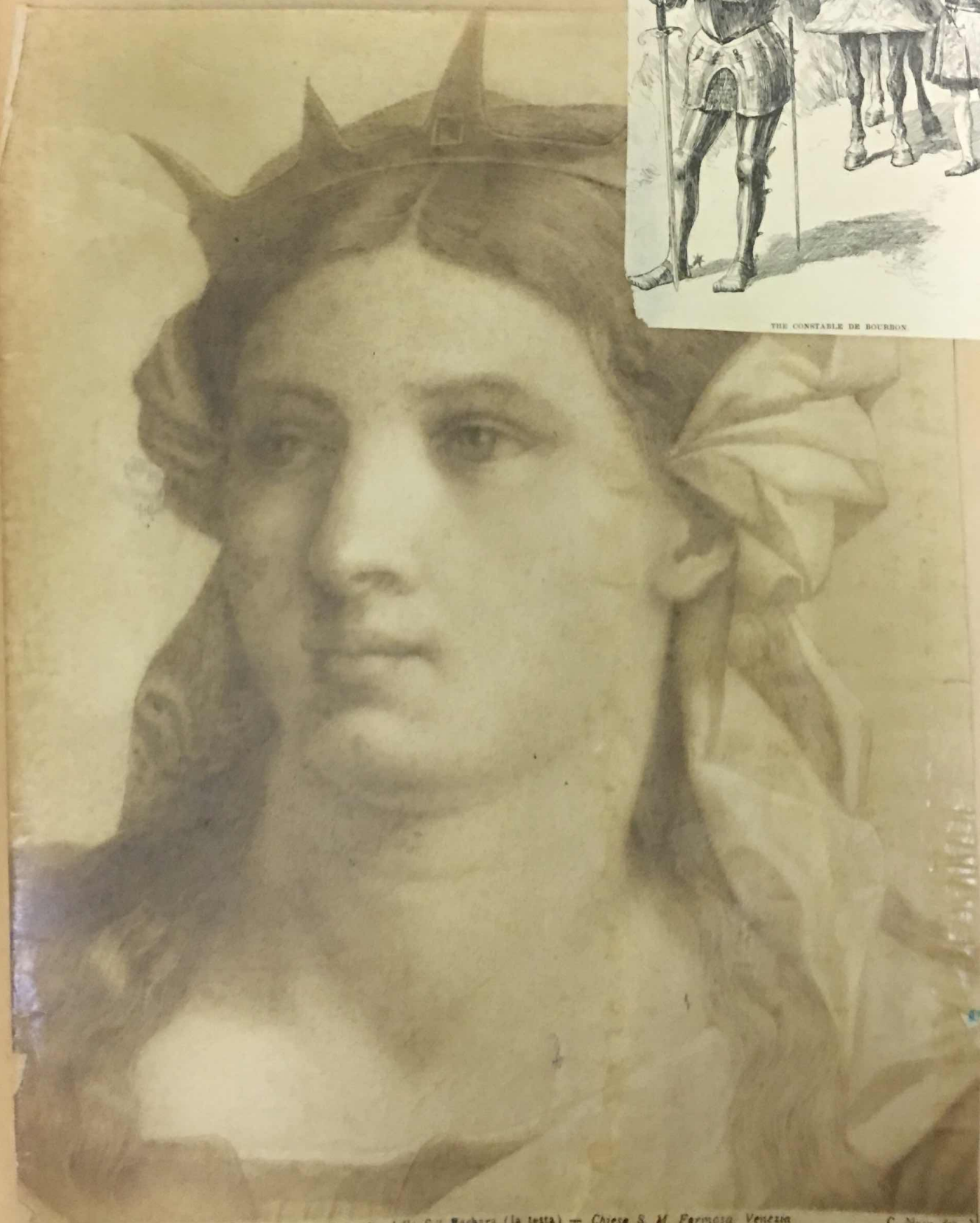
HUMAN INTEREST ON THE NORTHWEST FRONTIER

To some, the romance of India's Afghan boundary consists in breakneck rides while snipers shoot from rocky ambush near the Khyber Pass. Others read romance in the stately tread of Bactrian camels, bringing down the treasures of Merv to exchange for the wealth of the Indies. But this old man of Peshawar, clad in his yellow *poitin*, sees romance in the trustful eyes of his gaily dressed grandson.



INDIA'S HONEYMOON CAR

Photograph by Raja Deen Datt & Sons



THE CONSTABLE DE BOURBON



Courtesy of the Hispanic Society of America

THE PORTRAIT OF THE DUKE OF ALBA IS AN EXAMPLE OF MORO'S COURT MANNER, FORMAL IN THE EXTREME AND COMPREHENDING OF CHARACTER; INCIDENTALLY, PAINTING OF ARMOR COULD HARDLY BE BETTER



FRANZ HALS'S WIFE BY FRANZ HALS.
Morgan Library, New York; Metropolitan Museum of Art.



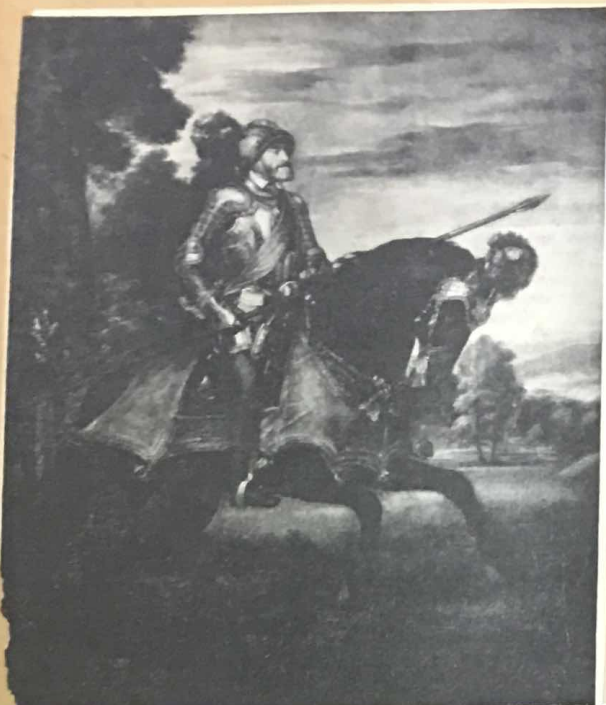
CATALOGUE NUMBER TWENTY-NINE

1520-1578



conocido», cuadro original de
conserva en el Museo del Prado

Precio: Una peseta



From a cartoon print by Braun & Co. Half-tone plate engraved by H. Langdon
 CHARLES V, KING OF SPAIN AND EMPEROR OF THE HOLY ROMAN EMPIRE
 FROM THE PAINTING BY TITIAN



BEFORE MEAT BY JAN STEEN



AUTORRETRATO DE SANCHEZ COELLO,
 que se conserva en el Museo del Prado



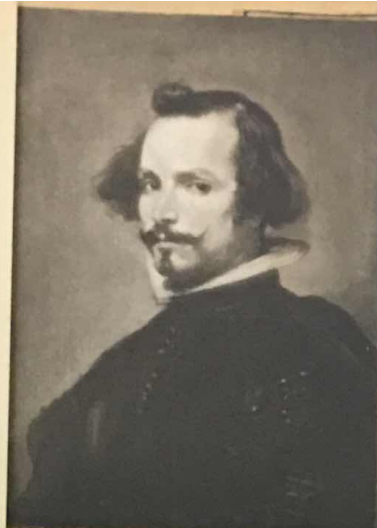
"PHILIP IV. OF SPAIN"

THE PAINTING RECENTLY ACQUIRED BY THE BOSTON MUSEUM OF FINE ARTS AS
 AN INTERESTING EXAMPLE OF THE EARLY MANNER OF VELASQUEZ



GIOVANNI LORENZO BERNINI
BORN IN NAPLES, 1598. DIED IN ROME, 1680. ARCHITECT OF COLONNADE OF THE PIAZZA OF ST. PETER'S, AND WORK AT THE VATICAN, ROME

Compliments of Samuel Cabot Inc.



1666. PORTRAIT OF GILLESPIE, BY MICHAEL ANGELO MONTICELLI. METROPOLITAN MUSEUM OF ART, NEW YORK CITY

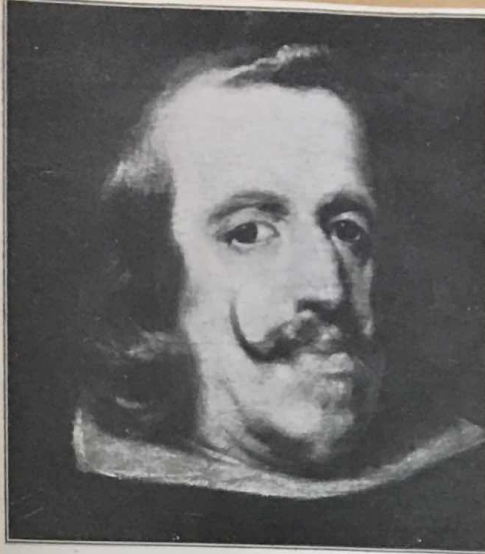


PAINT OF CATHERINE OF BRAGANCA
FROM DAVIDSON'S "CATHERINE OF BRAGANCA"
COURTESY E. P. DUTTON & CO.



RETRATO DE LA INFANTA MARGARITA TERESA, cuadro de Velázquez, que se conserva en la Galería Imperial de Viena

Precio: Una peseta



«Felipe IV», cuadro de Velázquez que perteneció al príncipe Chermestoff



PORTRAIT OF A WOMAN BY VELASQUEZ.



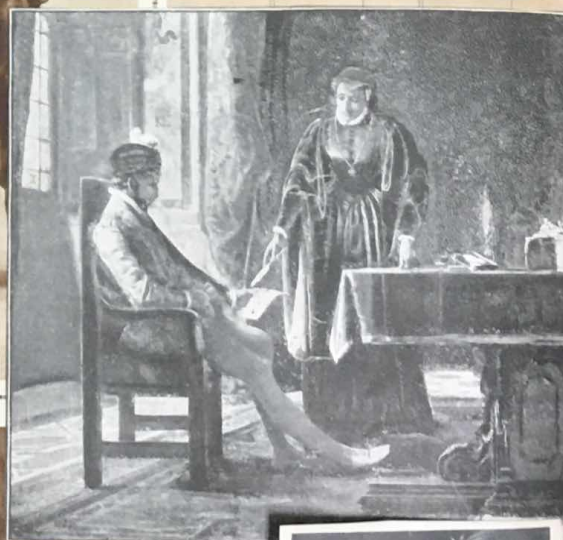
DON JUAN DE AUSTRIA, HIJO



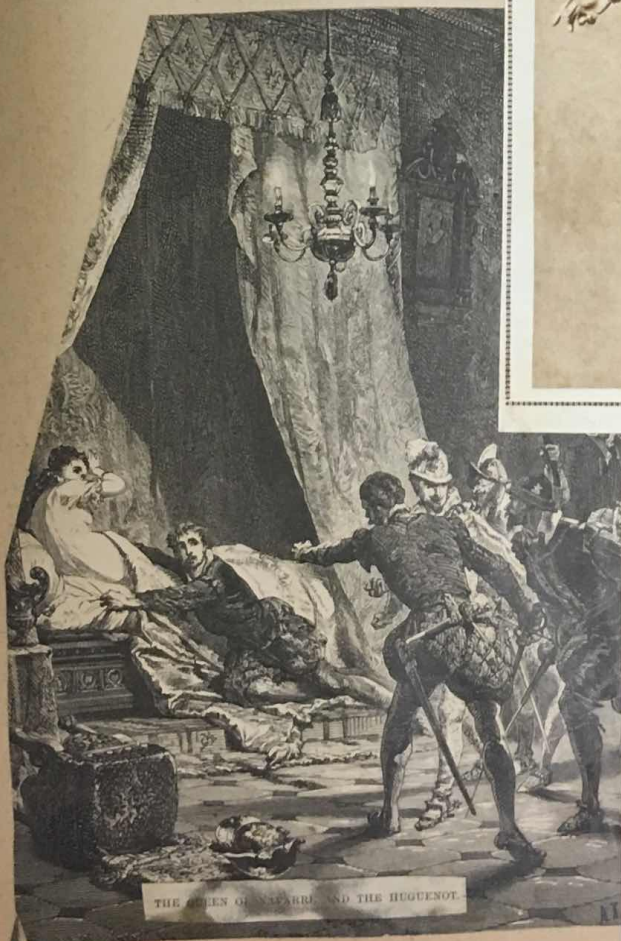
PABLILLOS



CATALOGUE NUMBER TWENTY-EIGHT



THE LAST



THE QUEEN OF SHEBA AND THE HUGUENOT



DON ANTONIO EL INGLÉS
Cuadro de Velázquez

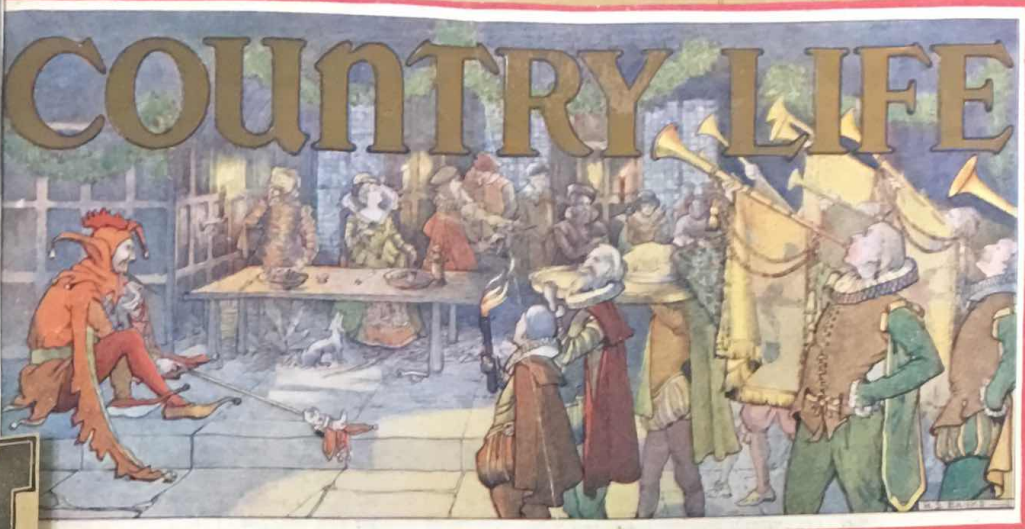


QUEEN ELIZABETH OF ENGLAND

1520-1578



The Infanta Maria Theresa as Velasquez painted her in her tenth year



VELASQUEZ PORTRAIT OF QUEEN ISABELLA OF SPAIN

INFANTE. MARGVERITI



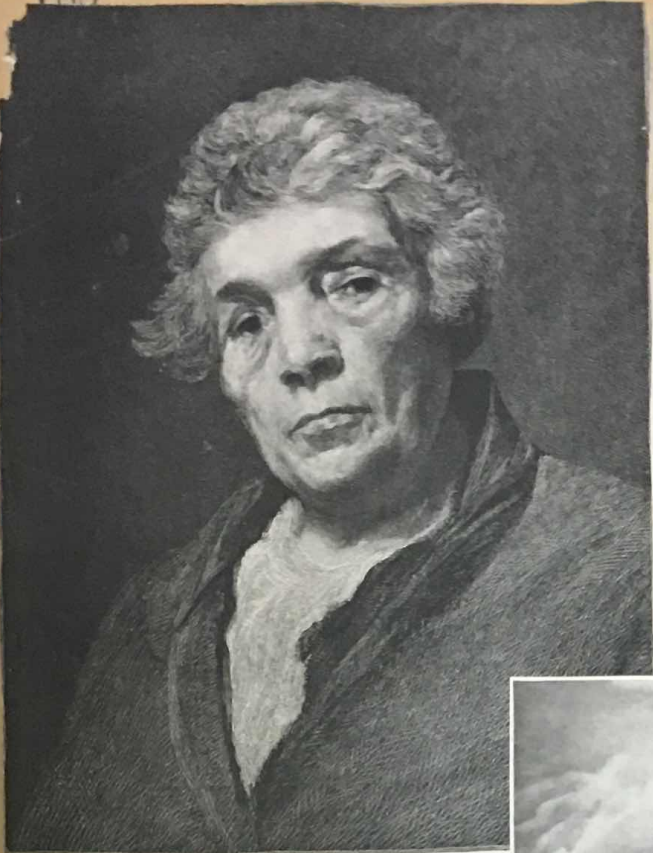
THE INFANTA MARGUERITA MARIA—A SPANISH PRINCESS OF TWO HUNDRED YEARS AGO.



LOS VELASQUEZ DEL LOUVRE.—«Retrato de muchacha», existente en París

ES ESPAÑOLES
LOS EXTRANJEROS

ENGRAVED BY E. CHUR, FROM THE ORIGINAL PAINTING BY VELASQUEZ, NOW IN THE LOUVRE, PARIS



HEAD OF ÆSOP, BY VELASQUEZ.

AFTER THE PHOTOGRAPH BY BRAUN & CO. OF THE PAINTING IN THE MUSÉE DU LUXEMBOURG.



"COUNT LARA AND HIS PAGE"
XV. No. 58.—DECEMBER, 1901.

BY DOMENICO MORELLI

83

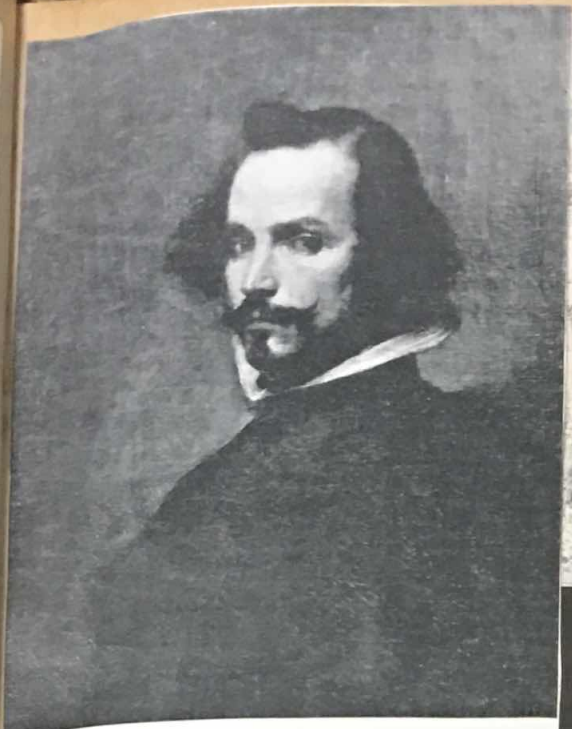


THE LITTLE PRINCESS—MORELLI



Courtesy of Mr. Joseph E. Widener

"THE MARCHESA ELENA GRIMALDI CATTANEO," ONE OF THE MOST DISTINGUISHED OF THE EIGHT PORTRAITS FROM THE PALACE OF THE ILLUSTRIOUS GENOISE FAMILY WHICH WERE REMOVED IN 1906; THREE NOW BELONG TO MR. WIDENER



PORTRAIT OF A MAN BY VELASQUEZ.
Marquess Gallery, Metropolitan Museum of Art.



"THEN HE BOWED LOW AGAIN AND WITHDREW" — [SEE PAGE 204.]



«Retrato de la Reina Doña Catalina, esposa de Juan III de Portugal», copia de Moro, por Bartolomé González, que se conserva en el Museo del Prado

Precio: Una peseta



ENGRAVED BY T. COLE. SEE PAGE 141.

"THE THREE AGES OF MAN," BY LORENZO LOTTO.



P.C. COMTE. 1871.

P.C. COMTE.

GRAVEN GOUPEL ET C.

MARIE TOUCHET.



Courtesy of Mrs. Charles Cary Rumsey

THIS EQUESTRIAN BRONZE OF PIZARRO, BY CHARLES CARY RUMSEY, WILL BE UNVEILED IN THE FALL ON THE PLAZA AT TRUJILLO, NEAR MADRID, THE BIRTHPLACE OF THE GREAT CONQUISTADOR; KING ALFONSO WILL OFFICIATE

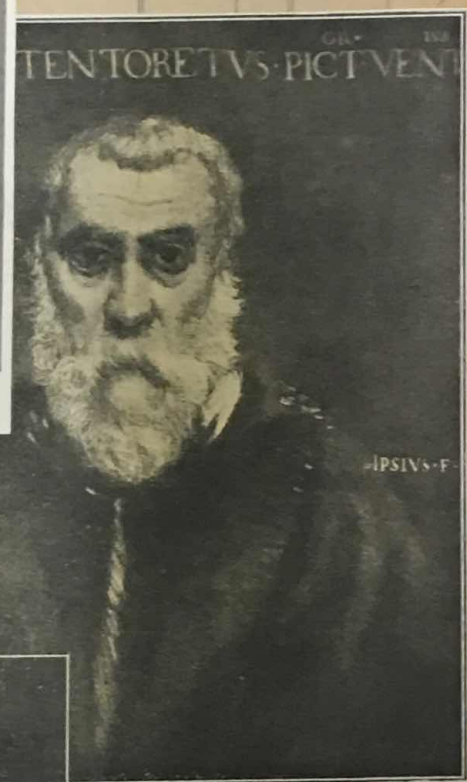
á que nos referimos, y que publicamos también en estas planas.

La comparación, sin embargo, no era fácil, porque no lo es la de un muchacho de una treintena de años y un setentón, sobre todo cuando ni siquiera son idénticas las posiciones del rostro en ambos retratos.

En el del Louvre, efectivamente, *Tizotoretto* aparece completamente de frente, y en el de Victoria Alberto, de 3/4 de perfil. Sin embargo, un examen atento hace ver que los rasgos fisonómicos, aunque modificados en un retrato por



MR. LOCKER AFTER THE MARCHAL FROM A PAINTING BY JACOB-FORAN



«Autorretrato de Tizotoretto, indudiable, que se conserva en El Louvre

el escorzo y en otro por la edad, son exactamente los mismos.

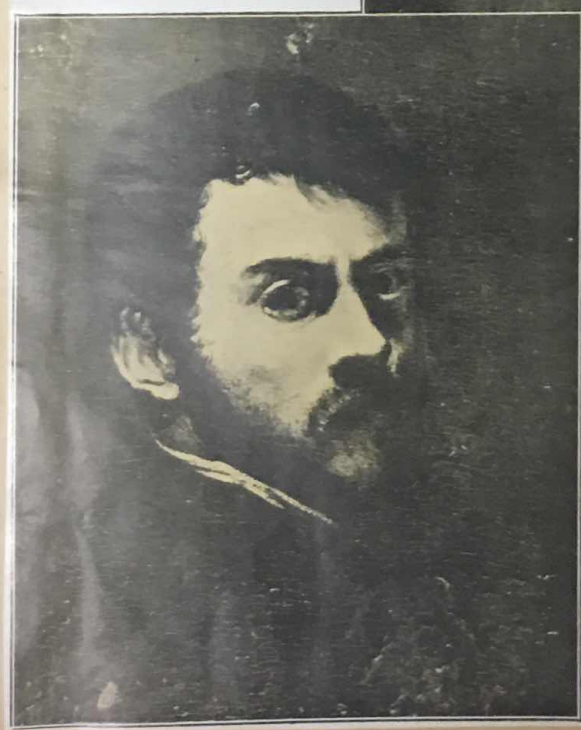
Antes de hacer esa comparación, sin embargo, y aparte de ella, un crítico inglés había afirmado que se trataba, efectivamente, de un autorretrato de *Tizotoretto*, fundándose en dos razones esenciales: primera, para afirmar que se trata de un *Tizotoretto*, por todos los datos de técnica y de estilística, que corresponden perfectamente al *Tizotoretto* de 1545, cuando el pintor luchaba, sin maestros directos—porque, como es sabido, apenas si lo fué el Ticiano durante una breve temporada—, para llegar á ser un gran artista: fué la época en que pasaba la mayor parte del día pintando y la mayor parte de la noche dibujando, y tenía por lema, escrito para tenerle siempre presente, en las paredes de su estudio: «Dibujar como Miguel Angel, pintar como el Ticiano».

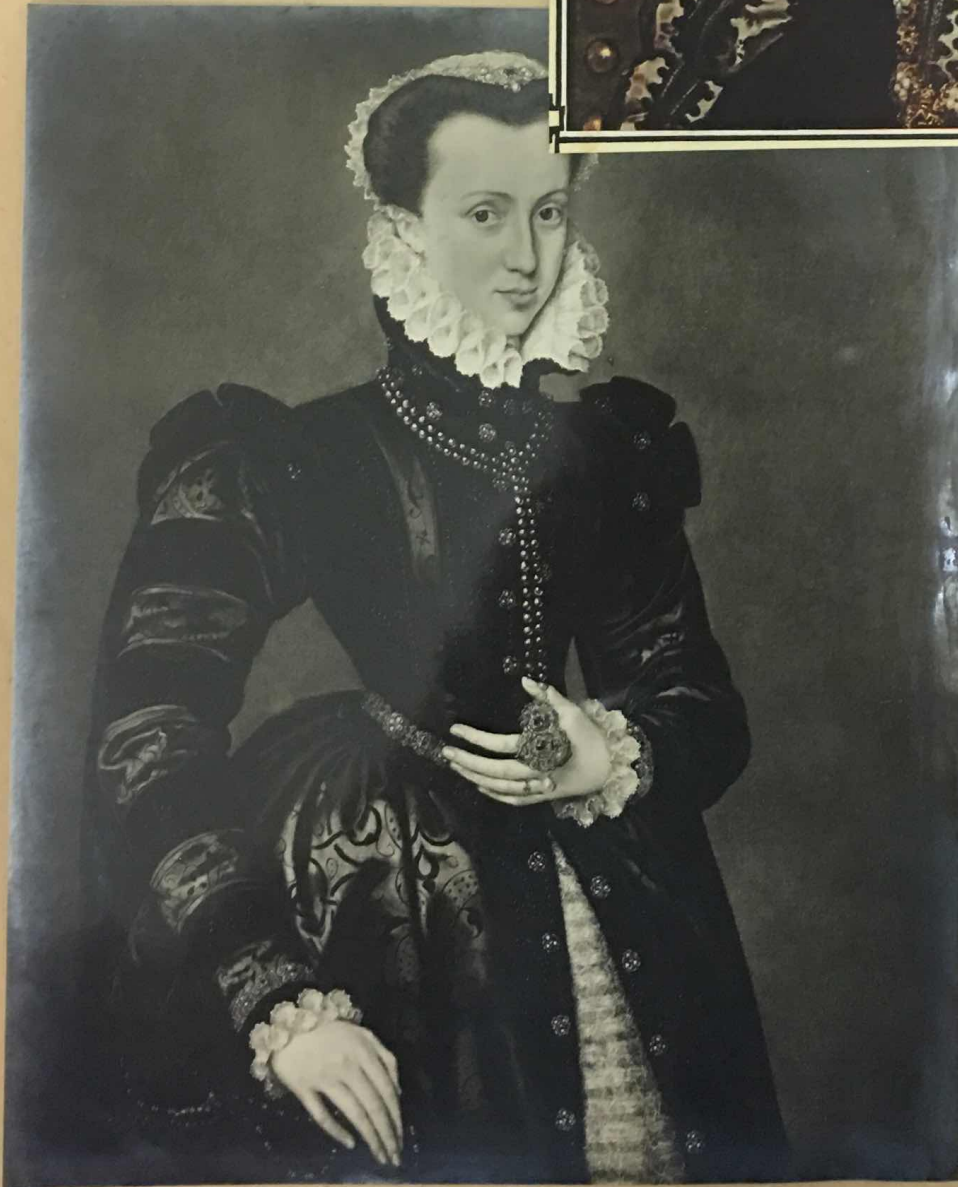
La segunda razón se refiere al supuesto de que se trata de un autorretrato, y está confirmado por la mirada, que es positivamente la que aparece en todos los autorretratos, y que da en ese respecto cierta monotonía á aquella interesantísima galería *Degli Uffizi* de Florencia.

Los críticos, por lo demás, han perseguido la historia del *Tizotoretto* de Victoria Alberto, y parecen haberle encontrado en el catálogo de los cuadros que poseía Alexandro Victoria, que fué hecho á la muerte del famoso escultor.

El otro retrato, pintado por Jacobo Robusti, que reproducción, es el famoso de Vincenzo Moro-sini, cuya autenticidad fué discutida durante algún tiempo, y que hoy parece más generalmente admitida por estar demostrado que *Tizotoretto*, cuando ya su fama había superado á la del mismo Ticiano, fué pintor de la familia del Cardenal Moro-sini.

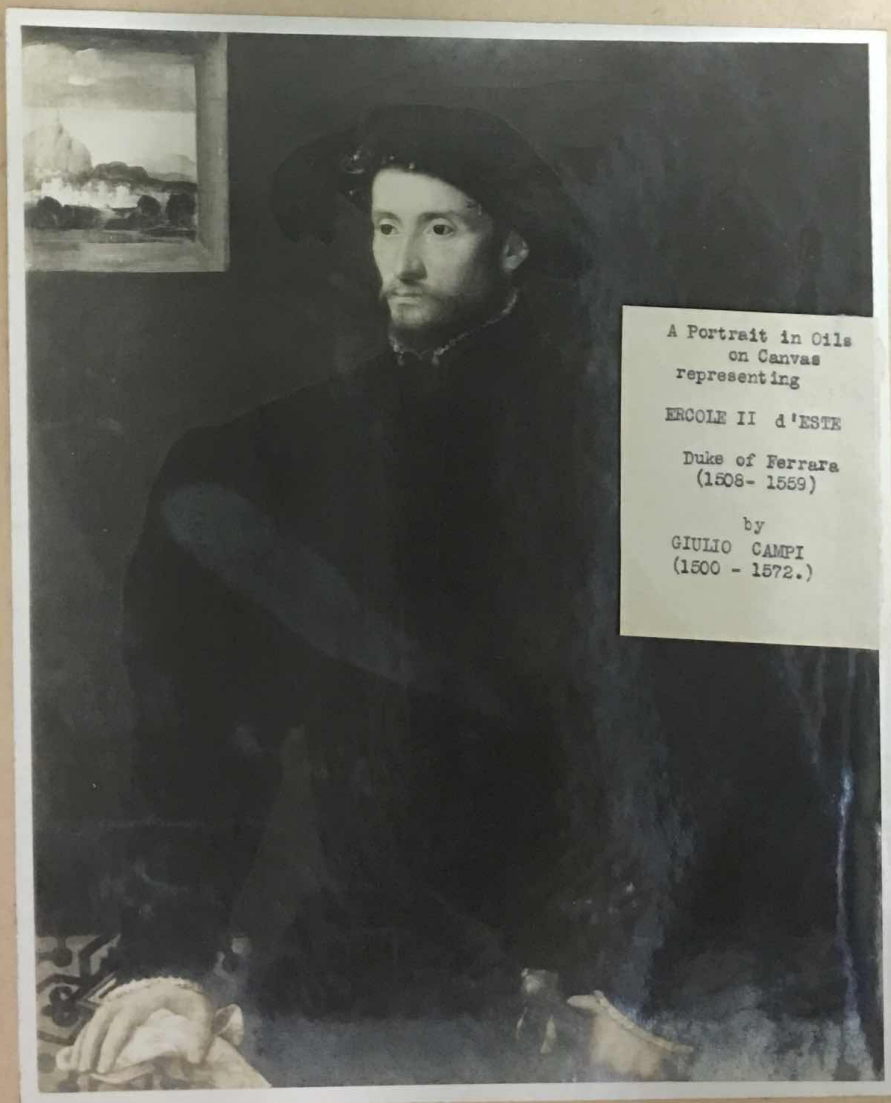
«Autorretrato, indudiable, de «Tizotoretto», existente en el Museo Victoria Alberto, de Londres»







RETRATO DEL PRÍNCIPE BALTASAR CARLOS, cuadro de Velázquez, que se conserva en el Museo del Prado

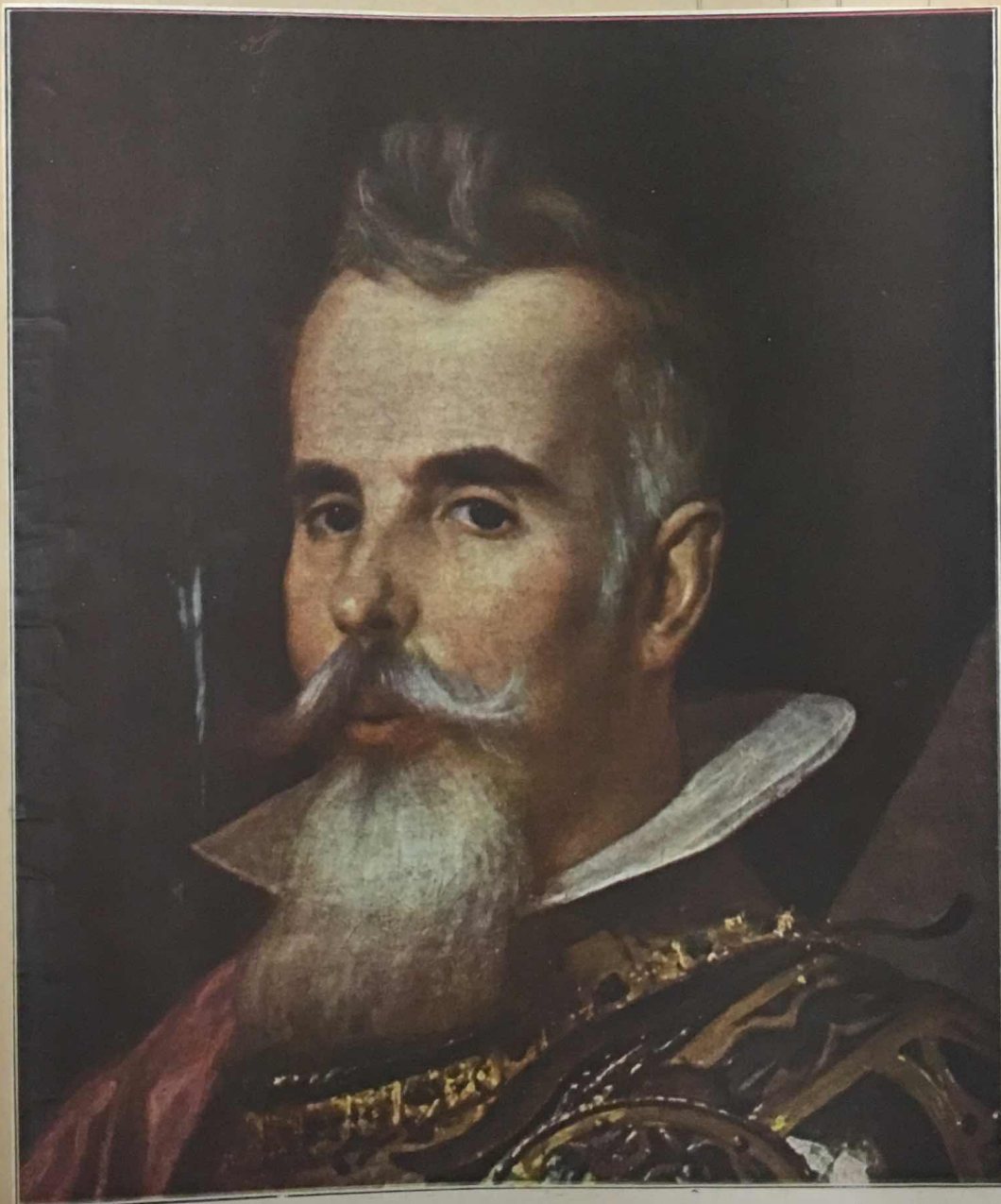


A Portrait in Oils
on Canvas
representing

ERCOLE II d'ESTE

Duke of Ferrara
(1506- 1559)

by
GIULIO CAMPI
(1500 - 1572.)



«Retrato del conde de Benavente», cuadro original de Velázquez, que se conserva en el Museo del Prado

Precio: Una peseta

